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An asterisk (*) signifies that the article is illustrated

Abies pinsapo, 372
Adams, Charles G., article by, 136*
  garden designed by, 178*
Adder's tongue, 419*
Agapanthus, 41*
Adis to the Alert, 110
Albizzia zulibrissin, 420*
Allen & Collens, house designed by, 254*
Altman, B., & Company, photographs by courtesy of, 504, 511
Alvarez, Arthur C., article by, 338*
Amemya, photographs by, 147
American Peony Society exhibition, 78*
Among Our Garden Neighbors, 59, 164*, 262, 444, 531
Anderson, Rev. J., Farnworth, garden of, 276*
Antique-land, Adventuring in, 185
Apple tree, 497*
  in flower, 18*
Aphids Came, Why the, 444
  Whence the, 119
Arbor, A Utility, 532*
Arborvitae, American, 352
Arctostaphylos uva-ursi, 50*
Arden Studios, decorations by, 30*, 426
Armstrong Linoleum Co., photographs by courtesy of, 563
Arnold Arboretum's Greatest Gifts, 343*
Arrangement and Exhibitions, 215
Artifice Seems Nature, Where, 129*
Artist Recaptures the Colonial, An, 138*
Associated Tile Mfrs., photographs by courtesy of, 510
Auratum Puzzle, Does This Solve the, 444*
Auten, Edward, Jr., article by, 40*
Averill, Mary, article by, 495
Azalea glen, 51*
Azalea kaempferi, 343*
  poukhanensis, 343*
Azaleas, 506*
  Deciduous, 257*

B., P. T., article by, 446
Bagby, H., photographs by, 216*, 224, 247, 257, 406, 506
Bags for Every Costume and Occasion, 341*
Baker, Mr. Charles H., garden of, 136*
Baker, Mrs. M. W., article by, 444
Barber & McMurry, house designed by, 502, 513
Barnes, P. T., article by, 164
Baskets and Boxes for Christmas, 348*
Basset, Mr. J., home of, 349*
Baum, Dwight James, house designed by, 433*
Bearberry, 50*
Begonias in a Lath-house, 161*
Bergstrom, Mr. Seymour, home of, 222*
Betts, Benjamin Franklin, article by, 253*
Biggers, J. W., article by, 60
Bird-Bath and Pool, A Home-Made, 570
Blue Garden, 41*
Bodart, Jacques, photographs by courtesy of, 508
Book Review
  Collecting of Antiques (Singleton), 185
  Colonial Lighting (Hayward), 470
  Cottages, Their Planning, Design and Materials (Weaver), 470
  Hooked Rugs and How to Make Them (Phillips), 197
  Plant Hunting (Wilson), 13
  Spanish Influence on American Architecture and Decoration (Sexton), 470
  Story of Architecture in America (Tallmadge), 470
Bookland at Christmas, Browsing Through, 314*
Books, The Home Builder Looks at Recent, 470
Border plan, 16
  planting, 221
  remaking the, in fall, 15*
Boston Arts and Crafts, photographs by courtesy of, 158
Bottomley, William Lawrence, house designed by, 216*
Bowman, Lewis, house designed by, 253
Boxes and Baskets for Christmas, 348*
Bradbury, R. W., article by, 573
Bradley, Carl T., house designed by, 230
Breakfast room, 43*
Breed, F. Nelson, house designed by, 349*
Briggs, L. W., articles by, 407*, 518, 526
Bristol, Mary Cornell, article by, 340*
Brobeck, Florence, articles by, 159*, 322*, 517*
Bronwell, Arthur F., article by, 444*
Building for Fire Safety, 573
  for Keeps, 432, 512
  to Last with Stucco, 245
Bulb, Native, for Woodland and Rockery, 419*
Bulb-land, Some lesser Lights of, 19*
Bulbs Effectively, Using, 130
  How to know and grow, 175
Bullard, Roger H., house designed by, 149*
Buswell, Mr. Leslie, home of, 254*
Butler & Corse, house designed by, 52*, 253*
Button, Lamont H., house designed by, 227

Cactus Cereus giganteus, 438*
  Cereus flagelliformis, 438*
Cactus, 340*
  as a Hobby Plant, 438*
  Rat-tail, 438*
  Who will trade, 165
Cain, Miss Mary M., home of, 221*
Cakes, Christmas, of Famous People, 322*
Calendula, 495
Camellias, 136*
Cameron, Mrs. A. E., home of, 220*
Campbell, M. R., article by, 18*
Candles of Christmastide, 350*
Canterbury-bells, 41*
Carhart, Arthur H., article by, 524*
Carpenter, Warwick S., article by, 321*
Casuarina, 340*
Cedar, Red, 51*
Certified Heating, 146
Chamberlin, John W., article by, 59
Chamberlin, Mr. and Mrs. Edward M., 224*
Chapman, J. Wilbur, home of, 433*
Children, Books for, 314*
China, 155*, 158*
  as Room Decoration, The Use of, 504*
  Colonial Period, 133*
  of our Forefathers
    I. Colonial Period, 133*
    II. American Period, 239*
Christmas Celebrations in Colonial Days, 312*
  in the Countryside, 310*
  Tree Lane, 346*
Christmas Rose: Not Roses at Christmas, 347*
  Where to Grow the, 531
Chrysanthemum
  Anna L. Moran, 234*
  Bertha Fairs, 234*
  Miss Ruth S. Bergen, 234*
  Mrs. Chester Robinson, 293*
  Portia, 233*
  Supreme, 233*
  Veronica, 233*
  Wellington Wack, 233*
Chrysanthemums for To-day, 233*
Clark, Allan, figure by, 428
Clark, Olga, article by, 509
Clematis paniculata, 342*
Coffee at the Fireside, Serving, 429*
Coleman, Mrs. T. P., home of, 517*
Colonial, An Artist Recaptures the, 138*
  house, Oddments for the, 158*
  lodge, 151*
  type houses, 156*
Color Combinations for Tulips and Iris, 55*
Come Into the Garden, 13, 119, 215, 309*, 405, 493
Coreopsis lanceolata grandiflora, 430*
Cotoneaster microphylla, 352
  soongarica, 342*
Craftex, 435*
Craig, Mr. R. E., home of, 254*
Crane, Mrs. R. T., garden of, 248*
Cushions, 345*
Customs, Holiday, of Long Ago, 312*
Cutter, Kirtland, house designed by, 220*
Cyclamen, 59
Cypress, Italian, 353

Dadmun Co., photographs by, 246, 248
Daggett, Grace L., decorations by, 424
Dahlia
  Aztec Glory, 379
  Barbara Wear, 320*
  City of Trenton, 320*
  Dorothy Dix, 319*
  Fordhook Pearl, 319*
  Fordhook Sunshine, 320*
  Fort Monmouth, 321*
  Galli-Curci, 318*
  Harry Mayer, 319*
  Jane Cowl, 318*
  Jersey's Daybreak, 321*
  Jersey's Masterpiece, 321*
  Marian Broomall, 319*
  May Trower, 321*
  My Maryland, 318*
  Sanhican's Nymph, 320*
Dahlia, Dwarf bedding, 60
  More Praise for the, 532
  Roll of Honor, 1927, 318*
  Show, 215
  Stakes, New Scheme for, 59
Dahlia's Day, 13
Dahlias in California, 531
Daniels, Mark, Outdoor Dining Room designed by, 244*
Day, E. C., article by, 262
De Armond, Ashmead & Bickley, house designed by, 48*
Decorating the Dining-Room, 498*
Decorator, Being Your Own, 42*
Decorator's Club, rooms designed by, 30*
Denmark's Contribution to the Household Craft, 422*
Design, Garden, 524*
Designer, Being Your Own Garden, 25*
Details, Attention to, 215
Devices, Up-to-Date, 56*, 162*, 260, 354, 442, 528
Dewar, Mrs. William H., home of, 223*
Dining Outdoors, The Delight of, 244*
Dining-room, Decorating the, 498*
Dinner Tables for Christmas Day, 316*
Dixon, Jane, article by, 325*
Dogwoods, 513*
Door, Garden, 258*
Doorway, Detail of California, 339*
Doorways, Old, 523*
  to Remember, 259*
Douglas, Mrs. Walter, home of, 494
Dracenas, 340*
Duffy, Sherman R., article by, 60
Dunn, Major McKee, home of, 247
Dutel, Pierre, articles by, 417*, 498*
  room designed by, 28*
Dyer, Walter A., article by, 125

Embury II, Aymar, home of, 155*
  house designed by, 148*
Erskine Danforth Corp., photographs by courtesy of, 504
Erythronium
  albidum, 419*
  americanum, 419*
  revolutum, 419*
Euphorbia meloformis, 438*
Evergreens, 310*
Exhibitions and Arrangement, 215
Exochorda wilsoni, 343*

F., L. R., article by, 165
F., W. M., article by, 165
Fabrics, Fashions in, 439
Fales, Winnifred Fales, articles by, 42*, 240*

Fall Planting Suggestions, 27*
Fanlights of Quaker Days, 127*
Fansler, P. E., article by, 58
Farr, Albert, house designed by, 221*
Farrand, Mrs. Livingston, article by, 142*
Fashion's Foibles, 13
Figures for Sunroom and Garden, 428
Field, Marshall, home of, 153*
Fillebrown, A. Louise, article by, 100
Fire Safety, Building for, 573
Fireplace for Every Room in the House, A, 280
that Really Draws, Making a, 349*
Fischer, Sigurd, photograph by, 259
Flanders, Annette Hoyt, garden designed by, 18*
Floors for the Dining-Room, Desirable, 510*
that Never Wear Out, 253*
Flower Arrangements, Simple, 495
Flowerland, Some New Comers Among the Wealth of, 431*
Forster, Frank J., articles by, 33*, 156*
houses designed by, 34*, 156*
Foster, Olive Hyde, articles by, 131* 235*
Fountain, Wall, 256*
Fowler, Clarence, garden designed by, 27*
Fragrance, On Gardening for, 136*
Francis, William, article by, 245, 525*
French, Leigh, Jr., house designed by, 326*
Fritillaria meleagris, 76*
Fruit from Your Own Garden, 18*
You Can Plant this Fall, 18
Fruits, Tree, for the Personal Garden, 497*
Fuels, Fluid, for the Modern Kitchen 58
Furnishing for Winter Cheer, 20*
How Climate Is Reflected in, 240*
the Livable Room, 424
the Small Room, 28*
Furniture Designs which Reflect the Colonial, 137*
Mediterranean influence in, 240*

Gaillardia, Portola hybrid, 431*
Garden, Blue, 40*
charms, 164
Designer, Being Your Own, 25*
Door, 258*
Formal, 406*
Hill, Planting the, 50*
Houses, 248*
in Gold, A, 441
in Green, The Comfort of a, 506*
Indoor, 494
Maintaining Soil Fertility in Your, 238
Proportions, 524*
Small, Right Design for the, 500*
Southern, 420*
Vista-less, 132
Walls, 246*
Gardening for Fragrance, 136*
Gardening Inspiration, 164
Gardens, Rock, 236*
Garrity, Charles, article by, 532
Gate, The White, 147*
Geerlings, Gerald K., article by, 141*
Geraniums, Air-callusing for, 164
Gifts, Christmas, from Flowerland, 325*
for Men, 333*
Novel, 331*
Gillespie, Harriet Sisson, article by, 138*
Gillette, Charles F., article by, 507
garden designed by, 124, 216*, 257, 420*
Gillies, John Wallace, photographs by, 228
Gladiolus on Exhibition, 170
Glass, health-giving, 437
house in tropical climes, 440*
the Gardener's Magic Box, 520
Glassware, Old American, 125
Glendenning, Mrs. Robert, Garden of, 246*
Glenn, Joseph, article by, 165
Gold, Guy D., article by, 165
Goldstein, M. H., house designed by, 254*
Goodhue, L. H., article by, 165
Gothic type, 33*
Gottscho, S. H., photographs by, 52*, 433
Grafting, 288*
Grape Growing Method, A Better, 242
Grape Hyacinth, 19*
Gray, Eva Kenworthy, article by, 161*
Greenhouse, Possibilities in the, 522
Gregory, Julius, house designed by, 259
Griffith, Mrs. D. C., garden of, 237*
Ground Cover Plants for Southern California, 352*

Handel Company, photographs by courtesy of, 158.
Hamilton, Mrs. J. J., garden of, 236*
Hampton Shops, room decorated by, 241*
Harriman, J. W., garden of, 27*
Harshberger, John W., article by, 50*
Hart, Derrill, W., article by, 318*
Health-bringing glass, 437
Healy, Harry G., photographs by, 27, 36, 129, 236, 526
Heap, S. J., article by, 463*
Hearthstone Editor's Chat, 82, 190, 280, 368, 464, 550
Heating, 146
Henney, Keith, article by, 437
Hess, Georgiana Gilbert, rooms decorated by, 30, 152
Hewitt, Mattie Edwards, photographs by, 44, 155, 227, 246, 436, 494, 517
Higanzakma, 342*
Hillside, Little Houses on a, 226*
Hires, Thura Truax, article by, 38*
Hoggarth, F. C., article by, 164, 532
Hollies, Berried, Now for Any Garden, 344*
Holly, 309*, 310*
Home in Tennessee, A Woodland, 513*
Homes of Old New England, 121
Hopkins, Mrs. R. D., garden of, 36*
House and Its Grounds, Your,
I—Choosing the Site, 407*
II—Architectural Style, 518
Design, Country, True Sources of, 33*, 156*
in the Woods, 48*
of a Thousand Leaks, The, 509
Plant of Rare Charm, 59
Household Carpentry (Roehl), 470
Household Craft, Denmark's Contribution to the, 422*
Houses, Garden, 248*
Join Hands, Where, 502
of Stucco and Stone, 217*
on a Hillside, Little, 226*
You Can Have, Livable, 409*
Hubschmitt, E. P., article by, 262
Hume, Harold H., article by, 344*
Hunt, Myron, house designed by, 222*
Huntley, Mr. L. G., home of, 227*
Hydrangeas and Dahlias in California, 531
French, in North Georgia, 60

Instone, Geo. H., article by, 165
Insulation and Weatherstrips, 550
Interior Decoration, The Art of, 30*
Iris, Dominion, 92*
Iris Circle, Around the, 38*
and Peony, 27*
and Tulips, Color Combinations for, 55*
Ironwork, Antique, Beautiful Designs in, 140*
of early America, 141*
Iselin, Mr. Rudolph, home of, 151*
Ivy, 406*

Jack screw, Ever-ready, 60
James, Mr. A. C., garden of, 41*
Jarnell, Mr. Charlton, garden of, 14*
Jeffrey, Ellen, article by, 570
Jeffries, Mrs. Thomas F., garden of, 406*, 420*
Johnson, Susan B., article by, 446
Jones, Mrs. Frank E., article by, 164
June, Virginia, article by, 310
Juniperus chinensis procumbens, 352
pfitzeriana, 353
sabina, 353
virginiana tripartita, 352

Kains, M. G., article by, 497
Keech, Benjamin, article by, 19*
Kincaid, Mrs., home of, 222*
King, Julius, article by, 314*
Kitchen, Fluid Fuels for the Modern, 58
Knobloch, Philip G., articles by, 432, 512

Lacquers that Bring Beauty, 464
Larkspurs, 41*
Lath House, The, 440*
Laughlin, G. M., home of, 249*
Laundry, The Modern, and Its Equipment, 82
Lawler, George, article by, 531
garden of, 531
Lawrence, Mr. Arthur, home of, 259
Lay & Wheelright, garden designed by, 129
Leaders, Decorative, 433*
Lee, Miss Alice, garden of, 353
Lee, W. Duncan, house remodeled by, 247
Leaks, House of a Thousand, 509
Leinen, John F., article by, 165
Leonard, Stanley, garden designed by, 249*
Lesher Whitman Mohair Co., photographs by courtesy of, 439
Lewisohn, S. A., garden of, 18*
Lilac lovers, Attention, 165
Lilies in Spite of the Weather, 444
Lilium auratum, 444*
sargale raised by Prof. Crow, 179
Lily, Dr. G. C. Creelman, The, 446*
Madonna, 98
Regal, 342*
Lily, Auratum, Fascination in, 165
Regal, a Success in Canada, 262*
Linens, Colorful, for the table, 45*
Living-room, 436*
for Those Who Love the Classic, 417*
Furnishing the, 424
Warmth in the Winter, 100
Lobelia, 431*
Lochiel, 124
Lockwood, Sarah M., article by, 329*
Lodge, California, 221*
Lonicera korolkowi, 342*
Lonsdale, Jane White, table arrangements by, 45*, 316*
Lord & Risley, house designed by, 222*
Lord & Taylor, photographs by courtesy of, 439, 508
room decorated by, 241*
Lounsberry, Elizabeth, article by 510*
Luckett, J. D., article by, 242
Lupines, 41*

M., R. H., article by, 165
MacDougall, Alice Foote, article by, 429*
Macomber, Lewis E., drawings by, 137*
Main, M. Emerson, article by, 419
Malus arnoldiana, 342*
Mann, Clyde A., article by, 32
Mantz, A. F., house designed by, 222*
Martin, Mrs. J. Willis, garden of, 131
Marvin, Mr. W. R., home of, 253*
Massey, Mrs., garden of, 38*
Master Craftsman's Adivce, 532
Materials, What, Shall I Buy, 571
Matthews & Aspinwall, house designed by, 525*
McBride, George W., article by, 315*
McBurney & Underwood, furnishings by, 510*
McCartan, Edward, figure by, 243*
McCarty, Arthur F., article by, 571
McCully, Anderson, article by, 515*
McDowell, Mrs. J. R., home of, 502
McFarland, J. Horace, article by, 47* 347*
McGibbon & Co., photograph by courtesy of, 439
McGoodwin, Robert Rhodes, house designed by, 226*
McManus, Mrs. Charles J., garden of, 243*
McNeil, Mrs. Archibald, Jr., home of, 28*
Meconopsis baileiana, 430*
Mellor, Meigs & Howe, garden designed by, 243
Mersereau, William H., article by, 262
Metropolitan Museum of Art, photographs by courtesy of, 523
Miller, May Burrows, article by, 532
Mimosa, 420*
Mirrors for Decoration, 508
Mitchell, S. Z., garden of, 27*
Moles, Remedies for, 165
Moller, Marjorie M., article by, 59
Moore, Mr. C. A., garden of, 247*
home of, 229*
Moore, Mrs. R. D., garden of, 60
Moore, Virginia, article by, 60
Moran, Mr. George T., home of, 222*
Morene, 435*
Mott Studios, photograph by, 339
Moulton, Robert H., article by, 60
Mt. Vernon issue, Our, 262
Moving plants, 119
Mural-tex, 434*

Napery, The New in, 45*
Narcissus, 18*, 496
National Garden Association, 62, 166, 346, 534
Neff, Wallace, house designed by, 248*
Nementirrhinum, 430*
Nicholas, Mrs. H. I., garden of, 27*
Nickell, Marion Fairfield, article by, 226*
Nyholm, P. A., Photographs by, 218

Oaks, 513*
White, 136*
O'Connor, James W., house designed by, 147*
Odd Fellows, 340*
Okie, R. Brognard, house designed by, 253*
Old New England, 120
Olive tree, 222*
Olmsted Brothers, garden designed by, 27*, 220* 222*
Olmsted, Mr. Frederick Law, home of, 222*
Orsenigo Co., photographs by courtesy of, 505
Ortman, Mrs. Randolph, garden of, 39*
Outwitting the Elements, 338*
Ovington's, photograph by courtesy of, 508

Pachysandra, 257*
Pacific Coast Shows, 321*
Padilla Co,. photographs by, 248
Palms as Pygmies and as Giants, 53*
Palos Verdes, Homes at, 220*
Parrish, Mrs. J. Scott, home of, 216* 257*
Path, Stone, 44*
Peonies and Roses, 36*
Peony
Mischief, 40*
Tourangelle, 40*
Peony and Iris, 27*
festival, 40*
Perfumes, 325*
Peterson, Mr. C. A., home of, 228*
Pewter, 158*
Phelan, Mr. James J., garden of, 246
Phillips, Anna M. Laise, article by, 152
Pillows, 345*

Plans, garden, 16, 25, 130, 441, 500, 507, 526
Plans, house, 148, 218, 223, 226, 227, 228, 230, 410, 503, 519
Plantain-lily for a Border Plant, 164*
Planting the Hill Garden, 50*
Plastic Coating for Stucco Houses, 262
Platt, III, Mrs. Charles, home of, 135*, 256
Plumber, Hints for the Home, 509
Pollard, S. H., photograph by, 352
Pool, 406*
Pope, John Russell, house designed by, 153*
Poppy, Double Shirley, 430*
Porcelain, 422*
Potter, Mrs. Clarkson, home of, 436*
Pries, Otto, house designed by, 228
Pring, G. D., article by, 438*
Proportions, Garden, 524*
Prunus subhirtella, 342*

Quilts of Long Ago, 143*

Radiator, The Redemption of the, 159*
Railings, Old, 232*
Read, Miss Elizabeth, home of, 326*
Redeeming the Trite Background, 35*
Reeve, Ethel A., article by, 20*
  furnishings by, 425, 429
Reinhold, Henry L., Jr., house designed by, 223*
Remaking the Border in Fall, 15*
Remedies, Garden, 119
Remick, Arthur T., house designed by, 516
Reminder, 64, 168, 264, 356, 448, 536
Rhododendrons, 506*
Rippin, Mr. J. Y., home of, 218
  house designed by, 218
Risley, W. L., house designed by, 222*
Roberts, Mr. B., home of, 258
Roberts, Mrs. Edward, home of, 129*
Robertson-Deschamps & Co., photographs by courtesy of, 508
Robinson, Mrs. Monroe Douglas, garden of, 147*
Rock Garden, 276
  Building a, 515*
  Comes into Vogue, 235*
Rockery, 223
Rocks, Shrubbery Among Rugged, 236*
Rockspray, 352
Rocky Ledge, Capitalizing an Obtrusive, 252*
Romance of Wood
  V—Cypress, 516*
  IV—Gumwood, 255*
Room, Breakfast, 43*
  Furnishing the Small, 28*
Rooms of Today, Traditions Linger in, 135*
Rose, Grace Norton and Jack Manley, drawings by, 350*
Rose, Christmas: Not Roses at Christmas, 347*
Rose, Dame Edith Helen, 165
Roses, 496
  American Pillar, from Old Canes, 446
  and Peonies, 36*
  Late Summer, 47*
Rowe, Henry W., article by, 121*, 250*
  home of, 43*
  house designed by, 229, 247
Royal Copenhagen Porcelain, Inc., photographs by courtesy of, 505
Rugs, Hooked, for Modern Rooms, 152
Ruxton, W. V. C., home of, 510*

Saltonstall, Wm. S., home of, 504*
Samplers, Stories of Other Days Told by Old, 329*
Sanger, Prentice, garden designed by, 248*
Saunders, P. B., article by, 446*
Schwab, Mrs. A. C., garden of, 236*
Scilla, 19*
  Close to the Hedge, 531
Scabiosa, 430*
Seasonal Planting, 119
Sedum stoloniferum, 235*
Sellers, Marie, article by, 23*
Sellers, Mr. R., garden of, 248*
September Satisfactions, 47*
Sessions, Kate O., article by, 352*
Sherman, Beatrix, Silhouettes by, 145*
Shift, The Late Summer, 119
Shopping, Christmas, in the Big Stores, 323*
Shows, Season's, 13, 215
Shrubbery among Rugged Rocks, 236*
Shurtleff, Arthur A., garden designed by, 246*, 248*
Siberian Squill, 19*
Silhouettes, Making of Christmas, The, 315*
  Modern, in Antique Style, 145*
Silver, From the New to the Old in, 520*
  Distinction in, 23*
  Simplicity in Design of, 22*
Singleton, Esther, article by, 133*, 230*, 312, 505*
Sloane, W. & J., photographs by courtesy of, 508
Small Room, Furnishing the, 28*
Smiley, Mr. Jerome, home of, 230*
Smith, Delos, house remodeled by, 224
Snowdrops, 19*
Soil Fertility in Your Garden, 238
  Know Your, 154*
  The Question of, 59
Spencer, J. B., article by, 262
Spiraea van houttei, 27*
Stanton, Carl, article by, 252*
Stapleton, Leila B., article by, 531
Starr, Mr. Isaac T., garden of, 44*
Stedman Products Co., photographs by courtesy of, 563
Steenken, Miss Anna M., home of, 52*
Stephens, Mr. John, home of, 339*
Stephens, Neville, garden designed by, 339
Sterling Silversmiths' Guild, photographs by courtesy of, 520*
Stewart, Robert, articles by, 154*, 238
Stiles, Ezra C., articles by, 25*, 130, 500*
Stock, 431*
Stone, A New Way of Building With, 525*
  House, 229*
  Houses of Huguenot Days, Old, 250*
Stonework, Formal and Naturalistic, 249*
Storage, Winter, Quarters for tender plants 142*
Stout, Penrose V., house designed by, 259
Strains or Varieties, 13
Strang, Elizabeth Leonard, article by, 15*
Strawflower, 431*
Strohmeyer, H. A., Photograph by, 310*
Stucco and Stone, Houses of, 217*
  Building to Last with, 245
  Houses, Plastic Coating for, 262
Sunshine Through, Letting the, 437
Sweet-peas, 430*
Swift, Mrs. Samuel, bedroom decorated by, 30*

Tabor, Grace, plan by, 441
Table Talk with To-day's Hostess, A Little, 517*
Tachau, Hanna, article by, 341*
Taft, Mrs. Samuel, garden of, 93*
Talbot, Grace Helen, figure by, 428
Talmage, Mr. T. Hunt, home of, 42*
Taylor, Lucy D., articles by, 45*, 316*
  furnishings by, 429
Tea-table, Silver for the, 22*
Tebbs & Knell, photographs by, 220, 258, 502
Textone, 435*
Texture, Soil, What is, 154*
Theiss, Lewis Edwin, article by, 143*
Thomson, Mr. Frederick, home of, 248*
Tilden, R. S., article by, 349*
Torrance, Mrs. Kenneth, bedroom decorated by, 30*
Town House Courtyard, A, 257
Toys by Telephone or Mail, 324*
Trask, Edna Betts, article by, 440*
Treanor & Fatio, house designed by, 151*
Trees of God, 310*
Tulip, Clara Butt, 14*
Tulips, 27*
  and Iris, Color Combinations for, 55*
  in a Walled Garden, 14*

Van Anda, George H., photographs by, 148, 150, 223, 229, 230, 247, 248
Van Horn, Dale R., article by, 532
Varieties or Strains, 13
Vegetables, New, 530*
Verbena Luminosa, 430*
Vista, Redeeming Value of the, 131*

Wall Finishes, Modern Fashions in, 434*
  Fountain as a Focal Point, 256*
Wallace, Philip B., photographs by, 127*, 135, 232, 243, 256
Wallflowers, 431*
Wallis, Frank A., drawings by, 120, 250
Walls, Garden, 246*
  that Complete the Home Picture, 190
  Ways of Finishing New or Old, 35*
Wangner, Ellen D., articles by, 255*, 323*, 422*, 516*
Ward, Mr. B. I., home of, 253
Ward, J. Francis, house designed by, 221*
Warmth in the Winter Living-room, 100
Warner, Mrs. W. W., garden of, 526
Warren, Knight & Davis, house designed by, 258
Weeks, Miss Cora, home of, 259
Weeks, Louis, house designed by, 436
Werner, H. E., house designed by, 221*
Weston, T. A., article by, 165, 233*
Wharton, Mr. Joseph S. L., home of, 48*
Wheelright, Robert, garden designed by, 14*
Wickware, Margery Sill, article by, 28*
  room decorated by, 96*
Willing, Sims & Talbut, houses designed by, 135*, 256
Wilson, Elsie Cobb, decorations by, 427
Window Box, A Practical Outdoor, 463
Windows, Loose, 32
Winter Clothes, Putting the House into, 20*
Wisteria, 257*, 421*
Woollett, Mr. and Mrs. William Lee, garden of, 178*

Yeager, Mrs. A. A., home of, 502, 513
Year Round in the Deep Pit, The, 142*
Yew, Chinese, 257*
Yewell, J. F., article by, 407*, 518
Young, Mr. Chester, home of, 156*

Zenitherm Co., photographs by courtesy of, 511
Zinn, Mrs. F. C., home of, 124

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GARDEN & HOME BUILDER

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FALL PLANTING AND DECORATING NUMBER

SEPTEMBER, 1927

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VOL. XLVI NO. 1

Doubleday, Page & Co. Garden City, N. Y.

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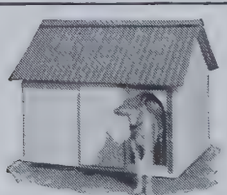

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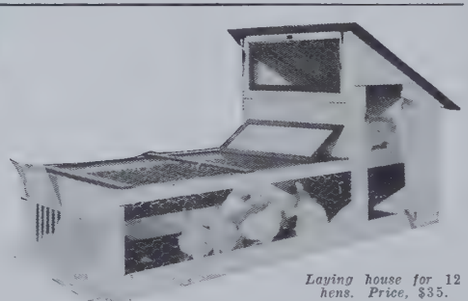

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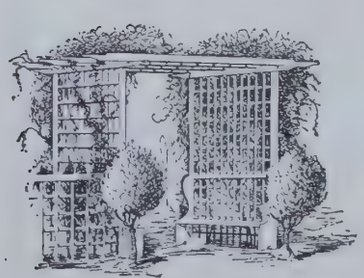

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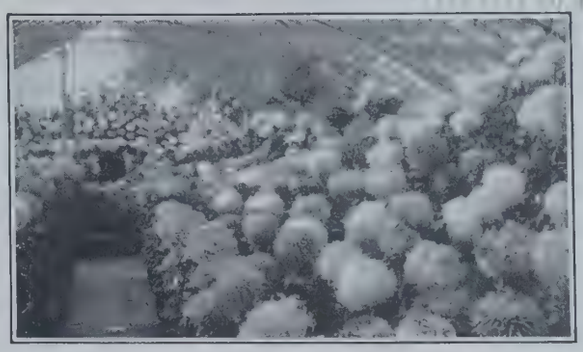

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For as Little as $10

Supposing you leave the selection of varieties to us. We will furnish you fifteen bulbs each of twelve different Darwin and Breeder Tulips, one hundred eighty bulbs in all, for only $10.00. We assure you a maximum value of high class, named varieties, all properly labeled, sorts that will give you a harmonious picture of stately Tulips blooming next May. Should you prefer to make your own selection, we suggest that you write for our free catalog which is bound to prove of some help. It gives the correct colors, heights and blooming season of Darwins, Breeders, and Cottage Tulips, besides offering all other Dutch bulbs such as Hyacinths, Crocuses, etc., all of which should be planted this fall.

A Word About Our Daffodils

Since the quarantine became effective we cannot offer as many varieties as formerly. But we now grow over three score varieties, in eight distinct classes, both here at Oyster Bay and our new nurseries at Babylon, Long Island, where we find the soil to be exceptionally well adapted for the growing of *"Bulbs in A Class All Their Own."*

Considering the high quality of all our bulbs you will find our prices quite reasonable. Please write for our free bulb catalog and mention G. & H. B.

ZANDBERGEN BROS., *"Tulipdom"*

Oyster Bay, Long Island, New York

Nurseries at Valkenburg, near Leiden, Holland and at Babylon, Long Island, N. Y.

Are Wellesley IRIS and PEONIES Growing in YOUR Garden?

If Not, I Should Like to have you Try a Few

For $3.00 I will send 12 Iris worth $4.70.

A. E. Kunderd, Blue Boy, Dusky Maid, Fairy, Iris King, Isoline, Loreley, Mrs. H. Darwin, Palaurea, Quaker Lady, Rhein Nixe, Sherbert.

9 Iris (listing at $8.25) for only $5.00.

Anna Farr, Francina, L. A. Williamson, Mother of Pearl, Myth, Princess Beatrice, Prospero, Queen Caterina, Steepway.

5 Peonies worth $7.75 for $5.00.

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$15.00 worth of Peonies for $10.00.

Admiral Togo, Edith Forrest, Longfellow, Mme. Jules Dessert, E. G. Hill.

6 Peonies worth $25.00 for $15.00.

Cherry Hill, Grover Cleveland, James Kelway, Longfellow, Tourangelle, Walter Faxon.

100 Mixed Iris $5.00, 1000 $45.00, all named varieties but not labeled.

My success depends upon SATISFYING my CUSTOMERS.

Ask for catalogue, and see what my customers say.

GEO. N. SMITH

167 Cedar Street

Wellesley Hills, Mass.

PEONIES *for* Every Purpose

GOLD MEDAL WINNERS

Awarded the Gold Medal Two Years in Succession at the National Peony Show for the Finest Peonies Exhibited

Quality speaks for itself, so if you would have Gold Medal winning flowers in your own garden, quality roots must be planted.

Selection of varieties is important also and those we name are some of the most beautiful Gold Medal Winners.

3 Prize Winners, $3.00

	Price each
Sarah Bernhardt—apple blossom pink	$1.50
Grover Cleveland—deep crimson	1.00
Mme. Jules Dessert—creamy white	2.50
Value	$5.00

4 Exquisite Single and Japanese 3.50

Enchantress (Single)—bright pink	$1.00
La Fraicheur (Single)—flesh white	.50
Kumagoe (Japanese)—deep carmine	1.00
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Value	$6.50

4 Gold Medal Winners, $5.00

Dr. H. Barnsby—rich crimson	$2.00
Rachel (Lemoine)—lively pink	1.50
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Primevere—sulphur yellow	2.00
Value	$8.50

5 Iris Aristocrats, $2.00

Souv. de Mme. Gaudichau — velvety purple	$1.00
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Lent A. Williamson—pansy purple	.50
Queen Caterina—iridescent lavender	.75
Shekinah—clear yellow	.50
Value	$3.10

We deliver large healthy guaranteed true to name roots with blooming size eyes. Prices cover delivery charges to you.

Our catalogues listing Selected "Peonies and Iris for Every Purpose" will interest you. Write for your copy.

The American Rose & Plant Co.

Producers of Plants that Grow and Bloom

Box E - Springfield, Ohio

Tulips & Springtime!

To enjoy them together in your own garden next season

Plant This Fall

DARWINS and Cottage, single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

You can't have too many of them! Order now and generously, plant them this fall and we promise you a winter of pleasant anticipation, a springtime full of delightful surprises and years of happy memories:—

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality.

Schling's Special Border Collection

Of gorgeous Darwin and Cottage Tulips

(as pictured above in order from right to left)

	Per 100	Per 1000
Clara Butt—Exquisite Salmon pink Darwin	$4.75	$43.00
Picotee—White cottage petals edged with pink	4.75	43.00
Pride of Haarlem—Darwin, American Beauty color	5.00	43.00
Dream—Charming lavender Darwin	5.50	50.00
Bronze Queen—Buff tinged with golden bronze	6.00	55.00
Zulu—Enormous size Darwin of deep velvety purple	6.00	55.00
Golden Beauty—Glorious golden yellow Cottage	5.50	50.00

25 Bulbs at 100 rate; 250 Bulbs at 1000 rate

Very Special

100 Bulbs each of 7 varieties above (700 in all) $34.00

VIRGINIA GROWN

DAFFODILS and NARCISSI

FOR NATURALIZING and LAWN PLANTING

100 Bulbs $8.50

Our *Old Dominion Collection* in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs, being native, are fully acclimatized and none better can be grown anywhere. The supply will not equal the demand. *Order at once!*

1000 Bulbs $82.00

Eight Splendid *"Get-Acquainted"* Offers

Each a wonderful value—*at present prices*

100 Single Early Tulips in 10 named varieties	$6.00
100 Double Early Tulips in 10 named varieties	7.00
100 Darwin Tulips in 10 named varieties	5.00
100 Cottage Tulips in 10 named varieties	5.50
100 Breeder or Art Tulips in 5 rare named varieties. Wonderful shades of Bronze, Buff, Orange and Apricot	7.00
100 Parrot or Orchid Tulips in 4 named varieties	6.00
100 Bedding Hyacinths in 4 colors	14.00
100 Crocus in 5 named varieties, 1st size bulbs	4.00

5% Discount—if cash accompanies order

Extraordinary Offer

100 DARWIN TULIPS $3.50

Choicest, first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

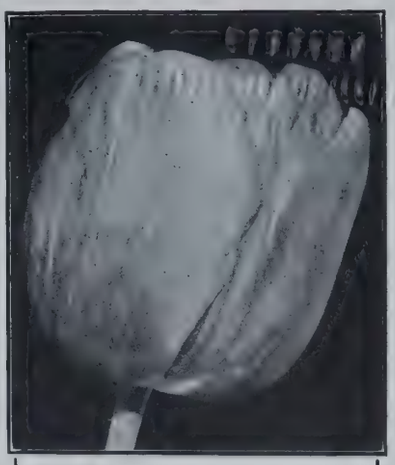
A $6.00 value for only $3.50

Send for our Fall Bulb List—many other enticing values offered and described

Schling's Bulbs

MAX SCHLING SEEDSMEN, INC.,

Madison Ave., at 58th St., New York



Bulbs *for Fall Planting*

BRILLIANT Tulips, fragrant Hyacinths, bright Crocus, and other spring flowering bulbs—will they brighten your garden next spring? With just a little care and at a small cost you can have flowers in the house all winter long and enjoy a colorful garden with the first days of spring.

Five Giant Tulips

Orange King	*Bright orange*
King Harold	*Deep red*
Dream	*Light blue*
Loveliness	*Carmine-rose*
Moonlight	*Canary-yellow*

6 each	(30 bulbs)	for $1.50
12 each	(60 bulbs)	for 2.75
25 each	(125 bulbs)	for 5.00
50 each	(250 bulbs)	for 9.00

Five Showy Hyacinths

L'Innocence	*Pure white*
Lady Derby	*Light pink*
Enchantress	*Porcelain-blue*
La Victoire	*Rich red*
King of the Blues	*Dark blue*

1 each	(5 bulbs)	for $1.10
3 each	(15 bulbs)	for 3.00
6 each	(30 bulbs)	for 5.50
12 each	(60 bulbs)	for 10.00

Four Bright Crocus

Mont Blanc	*Pure white*
Golden Yellow	*A rich shade*
Pallas	*White, striped lilac*
Purpurea Grandiflora	*Purple*

6 each	(24 bulbs)	for $ .80
12 each	(48 bulbs)	for 1.45
25 each	(100 bulbs)	for 2.45
50 each	(200 bulbs)	for 4.45
100 each	(400 bulbs)	for 8.00

THE flowers you would like to see growing in your garden next spring and summer—read all about them in Burpee's New Bulb Catalog. It is an interesting book with some of the best varieties of Tulips, Hyacinths, Crocus, etc., illustrated in color. Write for your copy to-day. It will be mailed to you free.

W. ATLEE BURPEE CO.

Seed Growers **Philadelphia**

Hidden Surprises

IT'S *back* in the woods where nature hides her choicest plant treasures. As we work our way through the dense undergrowth during April, our eyes are arrested by a bright spot of attractive rosy white. *Azalea Arborescens*, one of the earliest to bloom, proclaims the arrival of a fairer season. This is just one of our delightful

Hardy Azaleas

which I consider nature's masterpieces. May brings us the gorgeous Flame Azalea which persist into June. A. nudiflora and A. canescens also add to the enchantment of early spring gardens while A. viscosa carries beauty and fragrance into midsummer.

I have specialized in these hardy Azaleas for years and grow them in such quantities as to be able to quote them quite reasonably. Pages 32–33 of my catalog tell more about them.

Wild Flowers You'll Love

There is something fascinating about the wild children of the woods which their cultivated cousins do not possess. If your garden holds a difficult-to-handle spot, it may easily be transformed into a delightful nook with the help of some wild flowers and Azaleas. **Here is a definite suggestion and:—**

I will supply one each of the 5 Azaleas mentioned above, together with ten plants each of six typical woodland flowers such as "Jack-in-the-Pulpit," Cowslip, Dutchman's Breeches, etc., **66 plants in all, for $14.00.** The Azaleas are strong, burlapped clumps. **No packing charges. Satisfaction guaranteed.**

Catalog Yours for the Asking

If your garden inclinations are of a naturalistic type you'll enjoy this book—pronounced one of the greatest exponents of wild flowers, ferns and other native plant materials. Gladly mailed free and please mention G. & H. B.

EDWARD GILLETT
Fern and Flower Farm
3 Main Street
Southwick ~ Mass.

Another Spring and a better Garden with Schulz's "Kentucky Bred" Spring Flowers

Make sure that you leave nothing undone to make your flower garden a glorious success when spring rolls 'round again. "Kentucky Bred" Iris, Peonies, Tulips, Hyacinths and other flowers will produce a wealth of glorious bloom if you give them their start this fall. Get our new book of Spring Flowers—it's FREE—and make your selections now. We supply only the highest grade stock and the best varieties, in single plants and special collections, at prices so low that you will be more than pleased.

Kentucky Bred Gardens are Prize Winners

Make your next spring's garden the best in your neighborhood—we'll be glad to help you with directions for the very finest cultural results.

Write for your copy

JACOB SCHULZ CO.
INCORPORATED
Dept. A, 550 Fourth Ave.
Louisville, Kentucky

LUTTON V-BAR GREENHOUSES

Built for Emil Winter
Pittsburgh, Pa.

The Lutton V-bar construction makes possible a greenhouse that is

Better Looking *and* More Productive

The light, airy appearance of a Lutton V-bar greenhouse is due, in large measure, to the small V-shaped glazing bars, originated and patented by Lutton. And the extra productiveness of this type of greenhouse is also due to these steel V-bars. They cast a minimum of shadow, letting the most possible sunlight reach the plants.

Lutton greenhouses have been prominently featured on many of the finest estates, and have also been adapted to the most modest greenhouse requirements. A recent out-of-the-ordinary job was to build a conservatory atop a city apartment. Our booklet, Greenhouses of Quality, shows a wide variety of glass structures and may suggest something in which you would be interested. May we mail you a copy?

ASK A LUTTON OWNER

Wm. H. LUTTON COMPANY, Inc.
265 Kearney Ave. BVR GREEN HOUSES Jersey City, N.J.

Old Fashioned Hardy Plants!
Alpine and Rock Plants!

The choice and rare kinds you seek

Hardy plants and rock plants suitable for all climates! Dependable plants that grow larger and bear more flowers from year to year. Plants that create a permanent garden cheaply. One easily maintained. Plants which increase in value as the years roll by.

Such are our old-fashioned plants, ready now, for your new fashioned garden; your rock garden; or your garden wall.

You may, no doubt, have heard it said, that we are the most careful growers of these plants in America. The reasons are, no plants are ever carried in storage. They are freshly dug for each individual order. They are generally ready for shipping and on their way to you, four hours after digging.

Moreover, the plants are of a size to give immediate results. And, furthermore, arrival in perfect condition in any part of the country *is guaranteed.*

For you who desire this service and seek these kinds of plants, we have made a special catalog. In fact, it's decidedly more than a mere catalog. It's a counsellor and guide.

It's abundantly illustrated with pictures from photographs. The descriptions are so plain that it's no trouble to form a correct idea of the flowers. It also includes the choicest in Dutch bulbs and rare and useful spring flowering bulbs for the border or rock garden.

Write for this unusual catalog, which will come to you free of charge.

The Wayside Gardens Co.
Mentor, Ohio

Peony Pointers for Careful Buyers

Reduced Prices on Many Choice Varieties—Four Sizes

WE have been multiplying many of the popular Peonies until we are able to make reduced prices on a number of choice varieties. You will find the prices quoted in our Fall Catalog surprisingly low for the quality. You can now buy Rosedale Peony Roots in four sizes. We strongly recommend our one-year and two-year plants which will bloom freely next year. However, for those who have more time and patience, we offer good strong divisions at considerable savings in prices.

A FULL LINE OF IRIS

In Many of the Best Sorts

Our greatly reduced prices will please you and the strong healthy stock will delight you.

Fruit Trees, Roses, Shrubs, etc.

Our bearing-age Fruit Trees are correctly named. Many of them have borne in the nursery rows; all have been repeatedly transplanted.
We offer some extra values in Roses to those with the foresight to buy this Fall.

Write for our Fall Catalog—today

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

S. G. HARRIS, *Owner*
Box A Tarrytown, New York

BOBBINK & ATKINS

Ask for Catalog

World's Choicest Nursery & Greenhouse Products Grown In America

Visit Nursery

Peonies for little gardens and for large estates

Experts and amateurs can satisfy their needs from the Peonies growing in our nurseries. These two collections are but a hint of the range of varieties that are available for fall planting.

Collection No. 1

Avalanche. White, with creamy collar, flecked crimson. Late.
Albert Crousse. Rose-white and crimson. Late.
Edouard Andre. Dark carmine-violet. Midseason.
Edulis superba. Mauve-pink. Early.
Mlle. Leonie Calot. Rose-white, carmine tip. Late.
Officinalis rubro-plena. Dark crimson.

One plant of each for $5

Collection No. 2

Baroness Schroeder. Flesh-white. Midseason.
Lord Kitchener. Carmine-red. Early.
Mme. Jules Dessert. White, shaded flesh.
Mons. Jules Elie. Violet-rose; fragrant. Midseason.
Officinalis rubro-plena. Dark crimson.
Sarah Bernhardt. Mauve-rose. Late.

One plant of each for $15

We have many varieties of extra good Peonies and shall be glad to send full details to those who intend to plant Peonies.

GOLDEN DAYLILIES. Our collection embraces the finest varieties. We will send you **Two Plants of Six named varieties for $2.50.**

When asking for catalogs it is quite important to state what you intend to plant.

BOBBINK & ATKINS - Rutherford, New Jersey

The Beacon Lights of Your Garden

AMONG the two score varieties of Lilies which we offer, three literally shine in their superb glory and gladden the heart as would a beacon light on a strange shore. We consider them the greatest trio of Hardy Lilies ever offered because—

they thrive in all soils and sections;
they bloom with delightful regularity year after year;
they become a prominent feature of the hardy border,
increase naturally and should be considered one of the garden's greatest assets.

Lilium Candidum

the chaste Madonna or Ascension Lily, is unquestionably one of the loveliest. The pure white, funnel-shaped flowers resemble a silver chalice. Regularly disposed around sturdy upright stems, this Lily lends an elegance hardly approached by any other plant. Of delightful fragrance, Madonna Lilies are the dominant feature of the Hardy Border during June.

We only handle bulbs grown in and imported from northern France. *Original French hampers holding* 100 *heaviest bulbs,* $38.00; *hampers of* 50 *heaviest bulbs,* $20.00; *dozen,* $6.00 *by express.*

Lilium Regale

the Regal or Royal Lily. Just about the time that the Madonna Lily is past its best, the Regal Lily comes into its own. Borne in clusters of three to six and more, depending upon the age of the planting, this Lily rears its crowns of lovely bells four to five feet high, on sturdy stems. The bells are of a pearly translucent tint. Their center is flushed with yellow, shading white to the outer edges. The reverse of the petals is of a rich wine color while the throat is shaded with gold—a combination as unique as it is beautiful.

	10	100
Bulbs, 6 inches and up in circumference..	$8.00	$75.00
Bulbs, 8 inches and up in circumference..	10.00	95.00
Bulbs, 10 inches and up in circumference..	16.00	157.50
Bulbs, 12 inches and up in circumference..	20.00	195.00

25 at 100 rate

All four sizes offered above are strong *blooming* size bulbs.

Lilium Testaceum

The "Nankeen" or "Excelsum" Lily must be thought of in terms of tender warmth. Its gracefully drooping flowers are of a delicate apricot tint which, set off by orange anthers, lends a charm to this Lily unequaled by any other variety. In combination with L. Candidum and L. Regale, in a setting of light shaded Delphiniums, it will produce a picture to warm and gladden anybody's heart.

Extra strong bulbs, $2.50 *each,* $20.00 *for ten,* $190.00 *per* 100.

A pleasing planting of chaste Madonna Lilies

These Lilies are especially recommended *for Fall Planting*

We now have in the course of preparation a Monograph on Lilies—perhaps the most ambitious treatise on this subject ever published by any horticultural establishment. We are obliged to charge $5.00 for this volume which, however, will be refunded in connection with resulting orders.

Descriptive Booklet of two-score varieties of meritorious Lilies will be ready for distribution early in September and this will gladly be mailed free upon request if you mention where you saw this announcement

John Scheepers, Inc., *Flower Bulbs Specialists* *522 Fifth Ave., N. Y.*

The Superiority of our Bulbs

has caused many high honors to be awarded to us. Amongst over a hundred Gold Medals and other Prizes, we particularly value

The Gold Medal Offered by President Calvin Coolidge for Highest Achievement.

The Gold Medal of The Garden Club of America for Superior Merit.

The Gold Cup of the Bulbgrowers' Association of Holland.

GARDEN & HOME BUILDER

VOLUME XLVI SEPTEMBER 1927 NUMBER 1

Contents

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		PAGE
COME INTO THE GARDEN	*Leonard Barron*	13
TULIPS IN A WALLED GARDEN		14
REMAKING THE BORDER IN FALL	*Elizabeth Leonard Strang*	15
FRUIT FROM YOUR OWN GARDEN	*M. R. Campbell*	18
SOME LESSER LIGHTS OF BULBLAND	*Benjamin Keech*	19
PUTTING THE HOUSE INTO WINTER CLOTHES	*Ethel A. Reeve*	20
DISTINCTION IN SILVERWARE	*Marie Sellers*	23
BEING YOUR OWN GARDEN DESIGNER	*Ezra C. Stiles*	25
SOME TYPICAL FALL PLANTING SUGGESTIONS		27
FURNISHING THE SMALL ROOM	*Margery Sill Wickware*	28
THE ART OF INTERIOR DECORATION		30
WHEN MONEY FLIES OUT THE WINDOW	*Clyde A. Mann*	32
TRUE SOURCES OF COUNTRY HOUSE DESIGN	*Frank J. Forster*	33
REDEEMING THE TRITE BACKGROUND	*Jane Stewart*	35
THE HARVEST OF FLOWERS		36
AROUND THE IRIS CIRCLE	*Thura T. Hires*	38
THE PEONY FESTIVAL	*Edward Auten, Jr.*	40
A BLUE GARDEN		41
BEING YOUR OWN DECORATOR	*Winnifred Fales*	42
PICTURE LESSONS IN GARDEN MAKING		44
THE NEW IN NAPERY	*Lucy D. Taylor*	45
SEPTEMBER SATISFACTIONS	*J. Horace McFarland*	47
THE HOUSE IN THE WOODS	*De Armond, Ashmead & Bickley*	48
PLANTING THE HILL GARDEN	*J. H. Harshberger*	50
AUTUMN AT SAUGERTIES		52
PALMS AS PYGMIES AND AS GIANTS	*J. H. Griffiths*	53
COLOR COMBINATIONS WITH TULIPS AND IRIS		55
UP-TO-DATE DEVICES FOR THE HOMEOWNER		56
FLUID FUELS FOR THE MODERN KITCHEN	*P. E. Fansler*	58
AMONG OUR GARDEN NEIGHBORS		59
NATIONAL GARDEN ASSOCIATION		62
YOUR GARDEN IN THE MONTH OF SEPTEMBER		64
HEARTHSTONE EDITOR'S CHAT		82
FURNISHING THE WINTER LIVING-ROOM	*A. Louise Fillebrown*	100

LEONARD BARRON, Editor *LUCY E. HUBBELL, Associate Editor*

FORECAST

Deep in the heart of every American grows a deep-rooted loyalty to the pioneers of our country, and along with this feeling comes a very sincere interest in all things concerned with early Colonial America. Those gallant people and their ways of living have always had a peculiar claim on our emotions, and, more recently, the influence of early manners on present-day activities has concerned us.

A Colonial House Number, then, such as our forthcoming October issue, is one that appeals strongly to American homemakers. In 'Colonial Life as We See It,' Henry W. Rowe, Architect, pictures the architecture of that day as an expression of the life, and links the human interest with the architectural features. He takes us for a leisurely ramble along the great roads and small of old New England, and points out interesting houses along the way. 'The Colonial in Old and New America' is by Frank J. Forster, and has more than the usual ring of authority, since its author won the medal for the best intimate small house design at this season's Architectural League Exhibition. He discusses and pictures not only the New England Colonial life, but also its exceedingly fine development through Pennsylvania and the South. Friends of Esther Singleton who have followed her writings on antiques will welcome this latest contribution from her pen—'China of Our Forefathers', the first of a series on progenitors of our modern china.

Gardeners with a flair for the old in their design and materials will appreciate 'Gardening for Fragrance' by Charles G. Adams, one of the foremost landscape architects of the Pacific Coast, and one who understands the garden feeling of old America. Mrs. Olive Hyde Foster contributes 'The Importance of a Vista;' however attractive a garden is, she says, it is like a room without a window unless it has an outlook! Few people appreciate the 'Riches of the Deep Pit,' says Mrs. Livingston Farrand, and in her article she describes the construction and tells how to use this little sister of the greenhouse to ensure greatest satisfaction.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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Photo by Underwood

TULIP TIME IN ONE OF AMERICA'S MOST BEAUTIFUL GARDENS

This photograph shows the remarkable uniformity in size, perfect form, and exquisite colors of
HENDERSON'S MAY FLOWERING DARWIN AND COTTAGE TULIPS
Grown at **"Friendship"** the gardens of **Mrs. Edward B. McLean, Washington, D. C.**

Henderson's Imported Bulbs

Bulbs are practically all grown in Holland, and as we are among the largest of American importers, we get the pick and import only "firsts." We have been importers for three-quarters of a century and know intimately the best growers of the different varieties. Some excel in growing one kind and others in another, so that we are in a position to get the best qualities of All Varieties. Our Annual Bulb Catalogue is now ready. It is unusually attractive and complete and should be in the hands of every lover of Bulbs.

Peter Henderson & Co.
35-37 Cortlandt Street
New York City

PETER HENDERSON & CO. G. M. 4
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New York City

Please send me your 1927 Bulb Catalogue as advertised in Garden & Home Builder.

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Come Into the Garden

ONE of the most recently published books* that has reached my desk should make a peculiar appeal to those whose avocation leads them into the study of the ways and habits of plants. It is all well enough to have the plants growing in our gardens but once in a while we must wonder where they came from and how they got here, and why were they brought from their native haunts to the gardens of civilization? It was in an effort to settle these questions and in order to give amateur gardeners a new interest in the materials which they were growing that a few years ago I asked Mr. E. H. Wilson to contribute a series of articles to the Garden & Home Builder on the work of the great plant hunters of history—men who penetrated into the remote corners of the world and brought back or sent back so many of the plants that now commonly adorn our gardens. Mr. Wilson, himself, of course, is one of the greatest and the outstanding contemporary among plant collectors. Those 'Travel Tales of a Plant Collector' that appeared in these pages have now been collected and amplified into two volumes under the title of 'Plant Hunting'. Mr. Wilson in this contribution has given a graphic account of his retracing the steps of the great pioneer plant collectors. Incidentally, he has taken the opportunity to draw graphic pictures of the flora of the different parts of the world that he has visited. Plant hunting for the pure sport of discovering and acquiring new species as an occupation and a career requires a peculiar temperament and a peculiar equipment. Practically all the important plant collectors whose returns, from the garden standpoint have been worth while, have themselves had a good foundation as gardeners before they went on their travels—a few exceptions, of course, but that is the rule. Mr. Wilson especially exemplifies the rule for he began his career as a gardener and so looks at plants with the cultivator's appreciation first in mind.

The period of great plant discoveries is almost ended. The world's surface has been pretty well traveled over and is pretty well known to-day. Very different it was in the nineteenth century when the back woods of the world were being explored and one sensation followed another as the returns of the living plants from outlandish regions burst into flower under cultivation and were put before an admiring public. It is very fitting that Mr. Wilson, who has been described by the late Prof. Sargent as the most successful of all plant hunters, and who has possibly exhausted the final reserves of great plant discoveries, should have prepared this beautifully illustrated and comprehensive record of the great work of his forerunners.

*Plant Hunting, E. H. Wilson, 2 vols., pp. 248 and 276, 128 illustrations, autographed edition $15.00, The Stratford Company, Boston.

Varieties or Strains?

THE feeling that we are running along altogether too rapidly in the production of new Iris varieties and launching them upon a receptive public is, I suppose, an inevitable reaction when the concentrated interest of enthusiastic workers in widely separated groups becomes really effective. I do not think that the Iris should be specially selected for this comment. This same cry of 'too many varieties' has been made whenever a particular flower becomes really popular. True, the production of varieties can be overdone, and it is for the protection of the flower itself from its enthusiastic friends that the so-called special flower societies are organized. The very fact that there is chaos is the best evidence of the widespread interest and increasing activity.

On another page in this issue it is hinted that the time may not be remote when we will be dealing with strains of Iris rather than with named varieties, and the Delphinium is cited as a parallel. It seems to me they are hardly on a par. The distinctions in Iris are capable of actual description which is hardly true in the case of the Delphinium. Then the increase of the Iris is almost a certainty but with the Delphinium the problem is not quite so easy. I doubt whether there can be sufficient individuality in Delphiniums to warrant the maintenance of a great number of named varieties despite the fact that named varieties still hold sway on the other side of the Atlantic. The attempt to maintain individual varieties of Delphinium was seriously undertaken in our own gardens in the past but the varieties themselves have not persisted. The Delphinium has its place in our gardens but it seems to be better from all ordinary standpoints that it be raised from seed and considered in strains rather than in named varieties.

Fashion's Foibles

FASHION will play strange freaks, however. There are many garden plants of which named varieties were once very popular, but which are not so known to-day. The Hollyhock is one example. A generation ago no 'country estate' was without its collection of Chrysanthemums, and Chrysanthemum shows were almost as popular as Dahlia shows are to-day. Thus the pendulum swings backward and forward. Fashion's fancy may change almost overnight. The one great staple plant which has always maintained its individuality in varieties is the Rose.

The Dahlia's Day

THE Dahlia is unquestionably the ascendant popular flower of the present day, and is perhaps doing more than its share in stimulating the garden growth of the suburban communities. I suppose there is something mystical or magic in the fact that a plant can start from dormancy in the beginning of the year and without cultural exactions can easily be led to produce flowers of almost unimagined size. We may go too far in this hunt for size, however, and I am experiencing a considerable awakening of interest in the smaller flowers especially for purposes of cut flower and interior decoration. I like both the big and the little, however. They should not be considered along parallel lines. Each has a place of its own. As I write these words I am looking at the first blooms from the Coltness Hybrid Seedling Dahlias—miniatures in every respect. The plants not two feet high and giving anemone-flowered and other types of single blooms are better than the larger-flowered singles in that they will endure several days when cut.

The Season's Shows

NOTHING could better emphasize the genuine popularity of the Dahlia than the growing importance of the local shows where that flower is featured. Of course, these exhibitions are led in importance by the exhibition of the American Dahlia Society in New York on September 21st and 22nd. That is the gathering for the fancy. The state of New Jersey has become identified with the production of the Dahlia and therefore it is not surprising to find arrangements for important exhibitions as follows: Atlantic City, September 14th to 17th; Camden (which had one of the best exhibitions last year) October 4th, 5th, and 6th; Trenton, September 9th and 10th; Short Hills, September 23rd; and Plainfield, September 24th. The two other outstanding events on the Atlantic coast are Baltimore, Md., September 27th and 28th, and Boston (Dahlia Society of New England) September 10th and 11th. On the Pacific coast the two great gatherings are at Los Angeles (Dahlia Society of Southern California) September 16th and 17th, and in San Francisco (Dahlia Society of California) September 1st and 2nd. Of course, there are a multitude of small shows in addition but those named will be the real factors in the Dahlia world. The Garden & Home Builder Achievement Medal in silver is offered in New York; and in bronze at Boston, Atlantic City, San Francisco and Los Angeles.

Photograph by Harry G. Healy

TULIPS IN A WALLED GARDEN

So great is the range of color possibilities in the Tulip that the artistic planter can find some combination to fit into any scheme or site. Imagine the quiet beauty of this pink of Clara Butt against the gray stone background. Garden of Mr. Charlton Jarnell, Devon, Pa.; Robert Wheelwright, Landscape Architect.

GARDEN & HOME BUILDER

Remaking the border in fall

ELIZABETH LEONARD STRANG

The fall is the very best time to attend to garden repairs. Not always is it feasible to rip everything up and start anew, even though this drastic treatment may be the most desirable course. Look first to the design. Can you better it without any violent changes—bring it into pleasing and intimate relation to the house by steps, or by softening planting, or perhaps mask its harsh outer boundaries by means of a pleasing frame of verdure, or provide privacy and a place to sit in shade? Are the walks too wide in relation to the bed spaces, or do the too-large planting areas need to be provided with service walks!

If the garden as is seems monotonously flat, you can break its expanse by means of rose arches, or by adding an unexpected tree or interesting shrub. The garden as a whole may be unified, perhaps, by providing a focal point or center of interest—be it pool, arbor or seat—even a solitary large jar well-placed for architectural effect would suffice.

Next look to the planting. Does it successfully bring out the beauty of the design, frame the distant view, mask all harsh and unpleasant detail, cover the ground with verdure so that no bare soil is visible? And lastly, does it provide at each season attractive combination of colorful bloom?

Before beginning any such a rejuvenation, however, take account of stock with a view to preserving as much as possible of the existing plant material and rearranging it to best advantage and then place orders for new shrubbery, and plants for the border.

Therefore, beginning with the early spring, review the season. Make note of the flowers as they appeared, and mark any worthy of preservation. Pay particular attention to the colors of the Iris and Peonies, as they are more or less permanent material, while bulbs are more often renewed.

Consider first those plants which once established are disturbed seldom. In this class are Peonies, Dictamnus, Eremurus, Platycodon, and Japanese Anemone. Consider next the Iris and the Phlox. The former is almost always in need of dividing, and the latter has an ugly habit of turning magenta (according to the popular belief, though I always carefully explain that it is only the chance seedlings that revert). Your work really begins with this observation of colors and marking them for future guidance.

Before starting any actual remodeling review your general knowledge of the principles of flower arrangement. These principles must be back of all you do. The balance of bloom must be preserved throughout the garden at each season. Each dominating flower must be so repeated in its turn that it appears to fill the garden while it blooms. These dominating flowers are usually Iris, Peonies, Larkspur, Phlox, and Hardy Asters. If these are properly disposed the arrangement of the secondary or filling flowers at once becomes less complicated. A glance at the accompanying diagrams will help to bring out this idea.

Do not have all the Peonies at one side of the garden, but put some more or less all over it. Repeat your clumps of Iris in such a way that the picture in May is a complete one. Keep your Phlox in large roundish masses, well to the centers of the beds, and reserve the back of the border for alternating clumps of Larkspur, Hollyhocks, and the tall fall-flowering perennials like Aster, Helenium and Boltonia.

Then in the last days of a declining summer before the Phlox has quite finished blooming, if possible (so that you may see the colors), begin to pull up the plantings. As a matter of fact, fall planting may be continued until the season is far advanced provided the ground is sufficiently moist so that the plants may grow a bit, and (this is very important) the mulching is properly attended to.

Having made the onslaught, dig up all the Phlox and Iris (each one properly labeled, of course) and set the clumps on the ground in the shade without shaking off any of the soil that will cling to the roots. Peonies should be left undisturbed so far as possible, though now is the time to remove any disagreeable reds and shift those for which better positions are necessary. Do not break up the large roots, but dig a large hole, fertilize with well-rotted manure, cover with a little soil, and slip the Peony at once into its new bed. The tops may wilt, but if the shifting must be accomplished, now is the time. Unless they are already unduly preponderant, it will be well to get new plants of up-to-date varieties to fill out the balance of bloom, leaving the old ones undisturbed. They are usually arranged near the front of the beds, in groups of from one to three, repeated at intervals. A circle at the intersection of two walks may have Peonies grouped around it or they may be used to build up a weak and shabby corner.

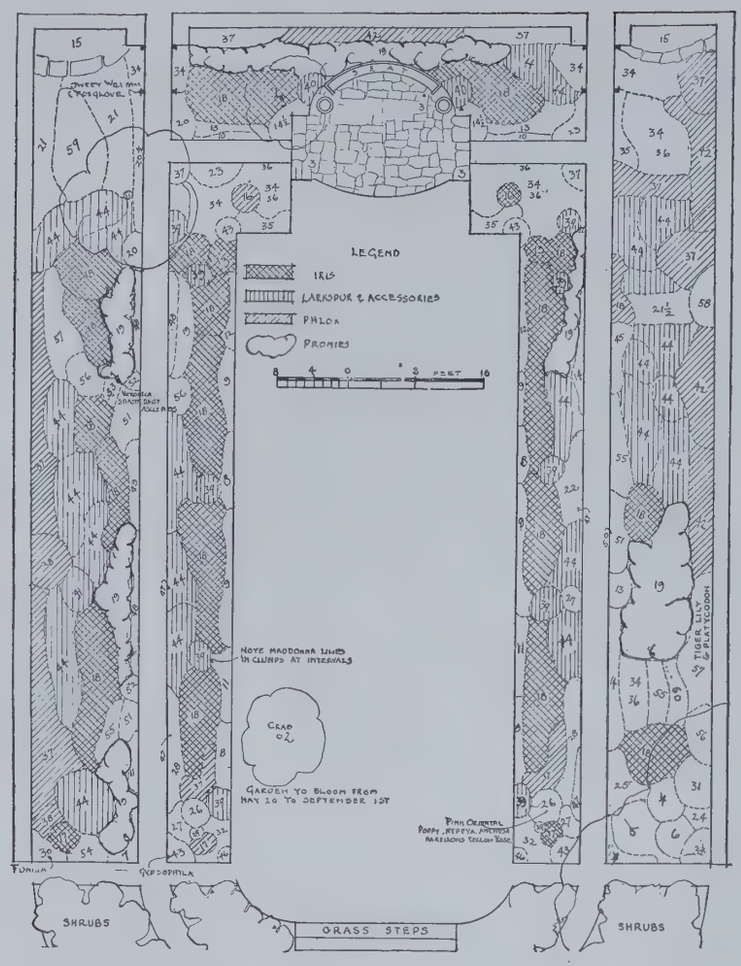
If the garden has been much neglected or the plants show by their poor growth that the soil is poor, it may be better at this stage to move all the odds and ends that now are left, and trench the beds in the regulation way, leaving, of course, the Peonies. But if, as is often the case, the soil is in fair condition, and it is merely the planting that requires the doctor's aid, have plenty of old manure spaded into the vacant spaces. If the soil is soggy add a little sand, and in most cases a sprinkling of lime would be beneficial. Lastly, spread over the top a good coating of bonemeal which will be worked into the soil as you plant.

Now turn to the Iris and Phlox which have been patiently waiting in the shade. Take the Phlox first. The clumps will be large and tough, and may be separated by a vertical cut of the spade into pieces containing about six stalks. If your stock runs too much to magenta-pinks, throw away most of it and get some of the choice new varieties like Elizabeth Campbell, salmon-pink; Eugene Danzenvilliers, soft lavender; and Dawn or Peach Blow of palest pink. Or it may be that you do not object to magenta-pinks. If so, a most attractive color scheme may be built around them using plenty of white, and plants with gray foliage like Globe Thistle, Eryngium, Southernwood and Artemisia lactiflora—eliminating the stronger yellows, orange, and coral red.

After dividing, put back such Phlox as you decide to keep, massed in bold clumps of from fifteen to twenty plants spaced about fifteen inches apart in the clump.

Now for the thickly matted Iris tufts. The Germans must be pulled apart with the fingers, the long thin roots and withered tops trimmed off, and the best of the crab-like specimens remaining set out in groups of from five to ten plants, spaced eight inches apart in the group, their terminal buds pointing outward. These groups may be spaced about fifteen feet apart or even closer, according to the size of the garden. The rhizomes must not be buried, remember.

Now is the time to plant an Iris color scheme. One cannot have too many varieties of this delectable and harmonious flower, whose only drawback is that it does not stay a longer time in bloom. You may evolve a gradation of tones from deepest purple Kochii, lavender Diane, Caterina and Princess Beatrice, to pale translucent Fairy; and the sulphur flavescens and golden Mrs. Neubronner to the pinky Queen of May. The main theme



INDEX

SPRING

1 Bechtel's Double Crab; pink, fragrant
2 Dwarf single red Flowering Crab, overhanging bird basin
3 Plants in crevices of stone paved platform: Johnny-Jump-Up, Maiden Pink, Dwarf Gypsophila, Sempervivum (Hen-and-chickens), Creeping Thyme, Sedum acre, Pink Hydrangeas in pots flanking seats

Other Minor Edgings

4 Phlox divaricata; lavender-blue
5 Sweet Violets
6 Lily-of-the-valley
7 Golden Alyssum as accent on corners
8 Alpine Iris; very early, dwarf
9 Arabis; early, pure white
10 Purple Violas
11 Veronica incana; gray foliage, lavender flower
12 Iris cristata; very dainty little light blue dwarf
13 Intermediate Iris; half dwarf
14 Pinks
14½ Trollius; yellow, tall, double buttercup-like

Taller Spring and Early Summer-Blooming Plants

15 Wild Scarlet Columbine; in rocks
16 Iris sibirica; deep blue, slender
17 Iris sibirica; pure white
18 German Iris; pale yellow, purple, light blue, pink, and many other tones in great variety
19 Peonies; early and late, single and double; white, cream, maroon, soft pink, and vivid rose
20 Pink Astilbe (Spirea); blooming with Peonies
20½ Dark red Sweet-William; blooming with No. 21
21 Foxglove (Digitalis ambigua); creamy yellow
21½ Single pink Hybrid Pyrethrum
22 Lupines; pink, blue, and white
23 Lemon-lily (Hemerocallis flava); early
24 Lemon-lily (Hemerocallis dumortieri); late
25 Fraxinella, or Gas-plant; fragrant, white
26 Striped Ribbon Grass
27 Anchusa
28 Pink Oriental Poppy
29 Harison's Yellow Rose
30 Lavender Day-lily (Hosta ovata)
31 White Mist-flower (Galium mollugo)
32 White Flowering Spurge

SUMMER

33 Fragrant trailing Honeysuckle; on wall in shade
34 Roses, Climbing and Hybrid-tea
35 Sweet Lavender
36 Mayflower Verbenas; annual, fragrant, pink
37 Larkspur; shades of blue
38 White herbaceous Clematis; staked upright
39 Madonna Lilies
40 Creamy yellow Meadow Rue
41 Garden Heliotrope (Valerian); fragrant
42 Hollyhocks; against walls all around
43 Gypsophila; planted to make soft fluffy masses
44 Phlox, early and late; tall and dwarf; white, coral red, lavender, pale pink, deep purple, rose and salmon pink; carefully arranged

Some Minor Edgings Blooming a Little Later

45 Iberis (Evergreen Candytuft); pure white
46 Missouri Primrose; pale yellow accent for corners
47 Nepeta mussini; aromatic, gray-leaved mass to cover bare places left after Oriental Poppies
48 Coral-bells; planted to face down the Peonies
49 Blue Harebells; in late summer with Phlox
50 Snow-in-summer; gray-leaved edging plant, with white flower

Combinations Subordinate to the Main Phlox Effect

51 Shasta Daisy; white
52 Butterfly-weed; orange
53 Veronica longifolia subsessilis; deep cobalt blue
54 Yellow Marguerite (Anthemis)
55 Veronica amethystina; Violet-blue
56 Chinese Bellflower (Platycodon); blue
57 Tiger Lilies
58 Tall blue Monkshood

FALL

59 Tall white Boltonia, and tall deep rose Hardy Aster in shade of existing Apple tree
60 A very few Hardy Chrysanthemums

may be elaborated in the garden with all sorts of interpolations and variations as you add new varieties from time to time.

Tough old veterans like Iris sibirica and Iris kaempferi will need the axe as well as the spade in their sub-dividing, but they will be the better for it. The surplus of these things can be given away or used elsewhere, but must not be replanted in the border.

When doing the preliminary digging be watchful of plants which die soon after blooming and may be injured at this time; for example, Mertensia and all the spring bulbs. Likewise when working in the spring, be very careful not to dig into the Platycodons which have dark stalks and are not readily noticed.

Having gone thus far, pause awhile and consider. If the season is definitely dry it will be better to wait until spring before doing much other general planting. The delay is better than to lose a majority of the plants the coming winter. If otherwise, however, or you feel that you must get ahead as much as possible now, wait until the fall rains have broken the drought, or pour in each hole as you plant a very liberal drink of water, followed by liberal watering as long as the weather remains dry, and then mulch for winter.

Much depends upon one's particular climate. Where the season is long and mild as on Long Island and other parts of the Atlantic coast, fall planting is usually successful. Where the fall is short and dry, with severe winds and little snow, the loss from fall planting is quite likely to be heavy.

Generally speaking, a plant must not be moved during its blooming season, so it is a safe rule to follow that fall blooming plants may be moved in the spring, and spring blooming plants in the fall. Conspicuous exception to this rule, of course, are Canterbury-bells and Foxgloves, which are set out in the fall with great risk.

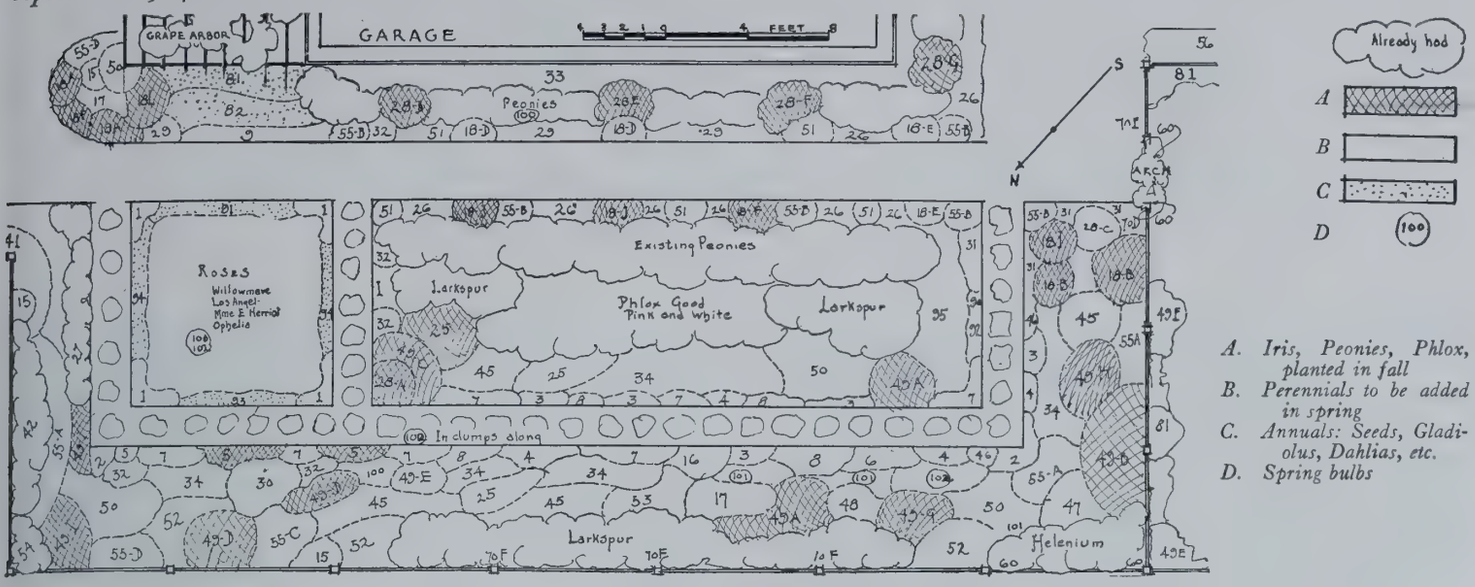
As a rule the little spring-flowering edgings become well-established and burst out into earlier bloom in spring if planted in the early fall. Yet not all the small edgings are safe. Arabis, Cerastium, Alyssum saxatile if small, Veronica teucrium var. rupestris, Scotch Pinks, Rock Pinks, Siberian and Hardy Wallflowers, Candytuft are dependable; but better left until spring are Violas, Iceland Poppies, Nepeta mussini, and Forget-me-not seedlings.

Lilium candidum and Oriental Poppies are essentially for fall, or rather should we say late summer planting, preferably in late August. Other larger plants which are adapted to either season, being practically unkillable are Lemon-lilies, Polemoniums, the Herbaceous Spireas or Astilbes, Sweet-William, Hostas (lately called Funkia) Larkspur seedlings, Gypsophila, Physostegia, Pearl Achillea, and Veronicas.

Certain fall-blooming plants, namely Helenium, Boltonia, Hardy Asters, and Sedum spectabile, though best divided in the spring, are of such an enduring nature that either season suits them.

The one drawback to leaving a part of

Continued on page 98



A. Iris, Peonies, Phlox, planted in fall
B. Perennials to be added in spring
C. Annuals: Seeds, Gladiolus, Dahlias, etc.
D. Spring bulbs

INDEX

SPRING

1 Phlox subulata alba, White Creeping Phlox; 4″; May and June
2 Alyssum saxatile, Madwort; 12″; April-June. Deep golden yellow; gray leaves
3 Viola cornuta hybrid, Blue Perfection; 8″; mauve, yellow eye; April- all summer
4 Viola cornuta hybrid, Purple Queen; 8″; deep violet; blooms more or less all summer
5 Alpine Iris hybrids: Blue King, deep blue; 6″–10″; March to May; large fragrant. Sulphurea, pale yellow.
6 Mertensia virginica, Bluebell; 12″; nodding pale blue, pink buds; April-May.
7 Arabis alpina, White Rock Cress; 6″–9″; April-May; gray foliage
8 Cerastium tomentosum, Snow-in-summer; 3″–6″; June; white; mat of gray foliage
9 Bellis perennis, English Daisy; 3″–6″; April-June; double pink, red, white
15 Anchusa italica var. Dropmore; 4″–5″; May; gentian blue like large Forget-me-nots
16 Anchusa myosotidiflora, Dwarf Alkanet. 10″–12″; April-May; rich blue sprays
17 Lupinus polyphyllus var. moerheimi, Pink Perennial Lupine; 2″–3″; June-September
18 Iris varieties: *A.* Pallida dalmatica, 3″–4″; fragrant; soft lavender, large. *B.* Queen of May. delicate, pinkish, lavender. *C.* Atroviolacea, deep purple. *D.* Comte de St. Clair, White, half inch blue border. *E.* Darius, s. chrome yellow; f. purple edged pale yellow; *F.* Florentina alba, white suffused lavender; fragrant. *G.* Florentina, blue, fragrant. *H.* Johan de Witt, lilac-blue; purple. *I.* Gold Bound, s. yellow suffused old gold; f. purple and gold. *J.* Violette, s. white; f. blue striped lavender. *K.* William III, dark violet; very large, early, fragrant. *L.* Sibirica orientalis, 3″; June; deep blue; narrow leaves
25 Campanula persicifolia (Peachbell); Violet-blue or white; 2″–3″; June-July
26 Heuchera sanguinea, (Coral-bells); 12″–18″; June–September; crimson on red stems
27 Astilbe japonica var. Peach Blossom, (Spirea); 2″; June and July; plumy pink
28 Peony varieties: *A.* Areos, early, single, shell pink turning lighter. *B.* Hermes, early single, deep shell pink. *C.* Mrs. Key, early single, deep black-maroon, yellow stamens. *D.* Rosy Dawn, early single, tinted pink changing white. *E.* Marguerite Gerard, late double, flesh pink. *F.* Felix Crousse, midseason double, ruby red. *G.* Festiva maxima, early double, white crimson flecks
29 Pyrethrum hybridum; 2″; June; white, flesh, pink, crimson.
30 Veronica amethystina (Speedwell); 8″–10″; June, slender, creeping, with amethyst spikes
31 Oenothera fruticosa major (Sundrops or Evening Primrose); 2″; July, deep golden yellow
32 Oenothera missouriensis (Missouri primrose); 10″; June-August, very large pale yellow solitary flowers poised on slender stems
33 Digitalis gloxinaeflora alba (Giant white Foxglove); 3″–4″; June-July, shade, self sows
34 Dianthus barbatus (Sweet William); selected deep pink (not salmon); 10″–12″, June-July
35 Centranthus albus (Valerian); 3″, June-July, fragrant white tassels

SUMMER

40 Delphinium (Larkspur), named varieties: Belladonna; dwarf, beautiful sky-blue.—Beauty of Feltham; peach, edged porcelain-blue, tall.—Alfred Henderson; rosy-lavender, white center, tall.—James Helme; soft silvery blue.—Moerheimi; pure white, 5″–6″, tall
41 Althea rosea (Hollyhock); single rose, salmon, yellow, 5″–6″; July-Aug.
42 Bocconia cordata (Plume-poppy); 5″–8″; July-August, white feathery plumes
45 Platycodon grandiflora (Balloon flower); 18″; June-October, violet-blue or white
46 Campanula carpatica (Harebell); 8″; June-September, deep lavender-blue
47 Campanula pyramidalis (Chimney bellflower); 3″–4″; July-August, blue spikes
48 Pyrethrum uliginosum (White Daisy); 4″–5″; July-September; white daisies on tall stems clustered like the hardy Asters. Good with scarlet Phlox
49 Phlox decussata (hardy Garden Phlox varieties): *A.* Crepuscule; lilac, deep purple center, tall, late. *B.* Eugene Danzenvilliers, soft lilac-blue, white eye, midseason. *C.* Mme Paul Dutrie, lilac-rose, ties in pinks with lavenders. *D.* Peach Blow, soft shell pink, lighter eye. *E.* Elizabeth Campbell; salmon shading to pink, early. *F.* Rynstroom, deep carmine rose, August & later. *G.* Saison Lierval, white, light pink eye, tall, late. *H.* R. P. Struthers, crimson-salmon, dark red center, tall, late. *I.* Etta's Choice, tall, very late white

AUTUMN

50 Salvia azurea grandiflora (Blue Sage); 2″–3″, August-September, beautiful light blue flowers in spikes with gray foliage. Must be massed to look well
51 Statice latifolia (Sea Lavender); 2″; July-September; fluffy masses of fine flowers rising above broad leathery leaves. Best when staked erect
52 Aconitum napellus (Monkshood); 3″–4″; July-August, dark blue
53 Aconitum fischeri (Monkshood); 1½″–2″, September-October, clear light blue
54 Helenium autumnale (Sneezewort); 4″–6″; August-September, showy yellow flowers in heavy panicles. needs staking
55 Hardy Aster varieties: *A.* Amellus-bessarabicus; 18″; August, rich purplish-blue. *B.* Mauve Cushion; 12″–15″; September, low spreading mass of rich violet. *C.* St. Egwyn; 2″; September-October, bright pink. *D.* Perry's Favorite; 3″; September, bright rose
56 Hardy Chrysanthemum varieties: *A.* Golden Pheasant; orange-yellow. *B.* Aggripina; large double pink. *C.* Ruby Queen; dark red button variety. *D.* Roi de Precoces; cactus, ragged deep crimson petals, creamy backs, deep golden centers. *E.* Baby; golden button

Vines

60 Clematis paniculata (Japanese Virgin's bower); mass of white flowers in early fall

Roses

70 Climbing Rose varieties: *A.* Source d'Or; large, buds bright yellow, opening paler, vigorous, good foliage, and very hardy. *B.* Gardenia; Wichuraiana hybrid, bud yellow, flower cream, good foliage and very hardy. *C.* American Pillar; multiflora hybrid, bright pink, light centers, winter kills in severe climate. *D.* Silver Moon; large (5″ across) semi-double, pure white, yellow centers, winter kills in severe cold. *E.* Paul's Scarlet Climber; large, vivid scarlet shaded crimson, vigorous, fine foliage and very hardy. *F.* Dr. Van Fleet; flesh pink, wichuriana hybrid, vigorous, fragrant, foliage good, half winter kills in severe cold
71 Hybrid-Tea Roses—blooming all summer: *A.* Willowmere, very vigorous brier strain, big strong stems, shrimp pink shaded yellow, very hardy. *B.* Los Angeles; magnificent, flame pink shaded with coral and translucent gold, very large. *C.* Mme Edouard Herriot (Daily Mail Rose); coral red shaded with yellow and rosy scarlet. *D.* Ophelia; salmon-flesh, shaded rose

Annual Plants, Seeds and Bulbs

80 Gladiolus (collection of Ruffled varieties): Kunderdi Glory; apricot tinted light pink, red pencilling. Orange Glory, rich orange lighter throat. Purple Glory; giant deep maroon red, almost black blotches. Rose Glory; purest rose pink with deeper throat. White Glory; pure white, iris-blue throat. White Ivory; tall, intensely ruffled, snow white, red blotch
81 Dahlia varieties (according to current fancy)
82 Heliotrope
90 Nemophila; deep sky blue annual edging or rock plant; seed in ground
91 Ageratum; dwarf blue; seed in ground
92 Alyssum Little Gem; seed where it is to bloom
93 Annual Phlox; blush pink ; seed in ground
94 Annual Phlox; buff; seed in ground
95 Godetia; double rose, silky petals, does best in rather poor soil; seed in ground

Bulbs

To be added to later, these to begin with

100 Crocus Early Saffron; along border with Arabis
101 Early Tulip Proserpine; deep rose to bloom with Bluebells
102 Late Tulips: violet and gold Breeders in rose bed, to bloom with perennial creeping Phlox. Also some of the old-fashioned sweet-scented Gesneriana alba oculata, rosy crimson with black blotch at base of petals

You can plant this fall
and get first fruit next year

Fruit from your own garden

M. R. CAMPBELL

There is room for at least one kind of fruit on any city or suburban lot garden—yet how rarely is the opportunity taken. An investment of ten or twenty dollars in fruit trees and berry bushes will bring a rich return of a succession of fruit from June until November. In addition, the by-products of shade and of beauty are in themselves worth the expenditure.

On my old 'farm' of a scant quarter acre, which included house, flower borders, asparagus bed and vegetable space, I had nine kinds of fruit—Cherries, Sweet and Sour, with Quinces, Peaches, Pears, Plums, Raspberries, Blackberries, Japanese Wineberries, and Red and White Currants. My present domain already boasts of six dwarf fruit trees of assorted varieties and one Sour Cherry of larger proportions. Small fruit bushes and Grape vines will follow and I am contemplating a dwarf fruit hedge. The results which I am reporting all came at the old farm.

Three Sour Cherry trees gave bushels of fruit, so much, in fact, that even strangers were urged to come and help themselves. Two of these trees were descendants of a large mother tree on the adjoining lot. Her children and grandchildren have peopled our hilltop. All of these were not of bearing size, however, so there were many friends who found my cherries good. My one dwarf Quince provided fruit for several families and two Plum trees yielded abundantly and made generosity easy.

Of the small fruits the Raspberries and the Blackberries gave the largest crops. The Wineberries which were just reaching maturity when I left them were very productive. I had fewer Currant bushes. With the exception of the Currants the small fruits spread very rapidly.

For a small family a half dozen each of Blackberries, Wineberries and Currants and twice that number of Raspberries will make a good beginning. If your family be large and your space more ample, set out more of course.

All of these will do well in partial shade, and the Wineberries in deep shade. If they are planted along the edges of the lot the room which they take will not be missed. A row of Currant bushes makes a good division between flower and vegetable gardens. The Wineberries are especially decorative and charming growing as vines and allowed to droop over a stone wall.

In deciding between dwarf and full-sized trees the considerations should be shade and space. If shade trees are wanted plant Apples and Sour Cherries. They will grow large enough to give the desired protection from the sun and at the same time furnish fruit and beauty. The Sour Cherry is an especially rapid grower. It is a clean tree, requiring little care, and pleasant on this account.

The Plum and the Quince are, perhaps,

Continued on page 81

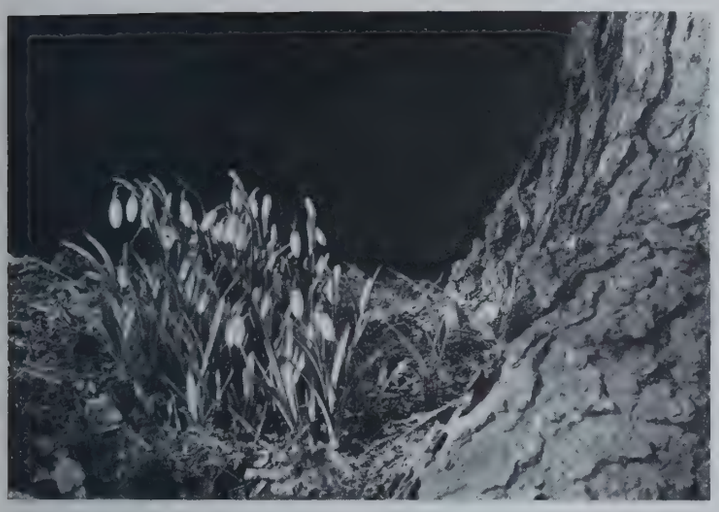
Amemiya

Well; why not use fruit trees in effective garden picture compositions; they are handsome in form, showy in flower and give shade too; and then fruit will be by way of an extra dividend. Apples and Narcissus flowering in the garden of Mr. S. A. Lewisohn, Harrison, N.Y., Annette Hoyt Flanders, Landscape Architect

Often overlooked in making up the fall order list
but always longingly regarded in the earliest burst of spring color

Some lesser lights of bulb-land

BENJAMIN KEECH



Snowdrops need no introduction. Their flowers of white with green center appear as the snow departs. They are effective only in compact clumps

Grape Hyacinth has a dense cluster of inflated bells, suggesting minute grapes. Flowers later than the Snowdrops in blue shades and white

Crocus, Scilla sibirica, Chionodoxa and Snowdrops bloom so early in the spring and have such pretty, lively colors, that they are leaders in two senses and add not a little to 'the joy of spring flowers.' The last named is the first to bloom, although if planted the same fall as the others, in some locations it will bloom with the others, the first spring. Snowdrops, if left undisturbed in little colonies by themselves, will come up the earliest of all and bloom in March; their airy, graceful flowers of white and green make an attractive splash of color in the garden at that early date. Most bulbs, when once established, appear earlier than those planted the previous fall.

Scilla sibirica, bright blue; Chionodoxa, light violet blue; and Crocus in pure white, yellow, light and dark purple, furnish an irresistible array of color with which the artist-gardener can paint some charming effects into his spring landscape garden. They are all low-growing and should be treated accordingly. Plant them in front of and between large shrubs and perennials. In large gardens where there are patches of lawn which do not do well, plant the bulbs there, in groups or colonies, each color by itself. They will even survive and do well year after year in lawn grass which is strong and healthy. Only do not mow over them too soon after blooming—wait until the leaves have ripened. Earlier cutting down may kill the bulbs.

Scilla. (Siberian Squill) suggesting miniature Hyacinths in habit, but only 4 inches high and bells more flaring give welcome clouds of blue under shrubbery

One gardener, in 1908, planted some Scillas (or Squills), Chionodoxas and Crocus in his rose bed to save ground and make the place more attractive in spring. Later on the Roses were removed,

Continued on page 76

More glow, more warmth for days around the hearthstone and don't forget a dash of humor in your furnishing scheme

Putting the house into winter clothes

ETHEL A. REEVE

When the autumn chill drives us shivering within doors, the center of interest in the living-room shifts naturally from the open windows to the fireplace. The instinct is to pull the davenport and easy chairs within the radius of the cozy blaze, to light the lamps, and to stay snugly put. Tea, books and cheerful conversation take on added flavor and we settle down to enjoy them.

Gazing contentedly around, it suddenly dawns upon us that all is not quite as it should be. The pale green ground glazed chintz curtains which were so refreshing in the August heat seem suddenly glacial in texture, and the light violet slip-covers with their lettuce-green bindings echo the same icy sentiment. The rug, a light taupe, speaks a serene coolness. More glow, more warmth are wanted for a house in the vicinity of Chicago, Boston or New York, which needs two phases in its furnishing plan—a light, cool scheme for summer and a warm one for winter. In the South and Southwest the problem is different, but again two schemes, one cooler than the other, seem desirable.

It is quite obvious that for the cold winter months we must emphasize the warm colors, and soft, clinging textures, and for summer the reverse. Any shade in which red or yellow is dominant conveys warmth and any shade in which blue dominates is cold. Violet (a composition of red and blue) may be either warm or cool, depending upon the dominance of red or blue in its mixture, and in the same way green (composed of blue and yellow) may be either warm or cool. Taking for granted a neutral wall, neither very light nor very dark, a medium value in other words and midway between warm and

Color, rather than the texture of the materials used, brings to this breakfast room the pleasant warmth and cheer so desirable for the winter months. Curtains of gold gauze, and cushions of red, green, and gold printed linen furnish the brilliant accents, and the flowers and greenery of the conservatory in the rear add the last friendly touch to a delightfully simple scheme. Ethel A. Reeve, Decorator

cool in color, we can, by means of the accents of the accessories and furnishings, produce either a warm or cool effect, and since the problem is for winter let it be done by the addition of red or yellow or their immediate descendants. Let every added feature contain a fairly dominant proportion of one or the other, and the results will be glow and warmth.

The quality of a carpet counts a lot, either for or against the effect of warmth. A deep pile is a help toward it, and also adds greatly to the richness of the effect. Imported hand-tufted carpets and chenilles are at the top of the list while next in order are the Wiltons and Axminsters.

In the case of the hangings texture and color are the important points for consideration. The texture should be soft and the colors warm. Although a printed linen is not suggestive of warmth in its texture, still the richness and variety of color may in some instances make up for this lack and it may, in the last analysis, be the best choice for the spot. It is well to try out large sample lengths in order to determine which is the most effective, linen, damask, taffeta, satin, brocatelle, or Fortuny. All of these come in wide varieties of colors. A large assortment of reds and golds or a combination of these is always procurable. Taffeta, on account of its light weight and smooth surface, does not necessarily suggest warmth, but the blaze of color possible to obtain from the many changeable weaves may more than counteract the effect of the finish. A certain flame weave, compounded of vermilion and gold, comes to mind as a very high spot of warm color.

The addition of some sofa cushions, carefully thought out in relation to the general scheme, may enhance the desired glowing effect. Bits of old brocade are invaluable for this, or tiny pieces of embroidery or tapestry may be charmingly worked up with old velvet and galloon to give just the right accent to a group.

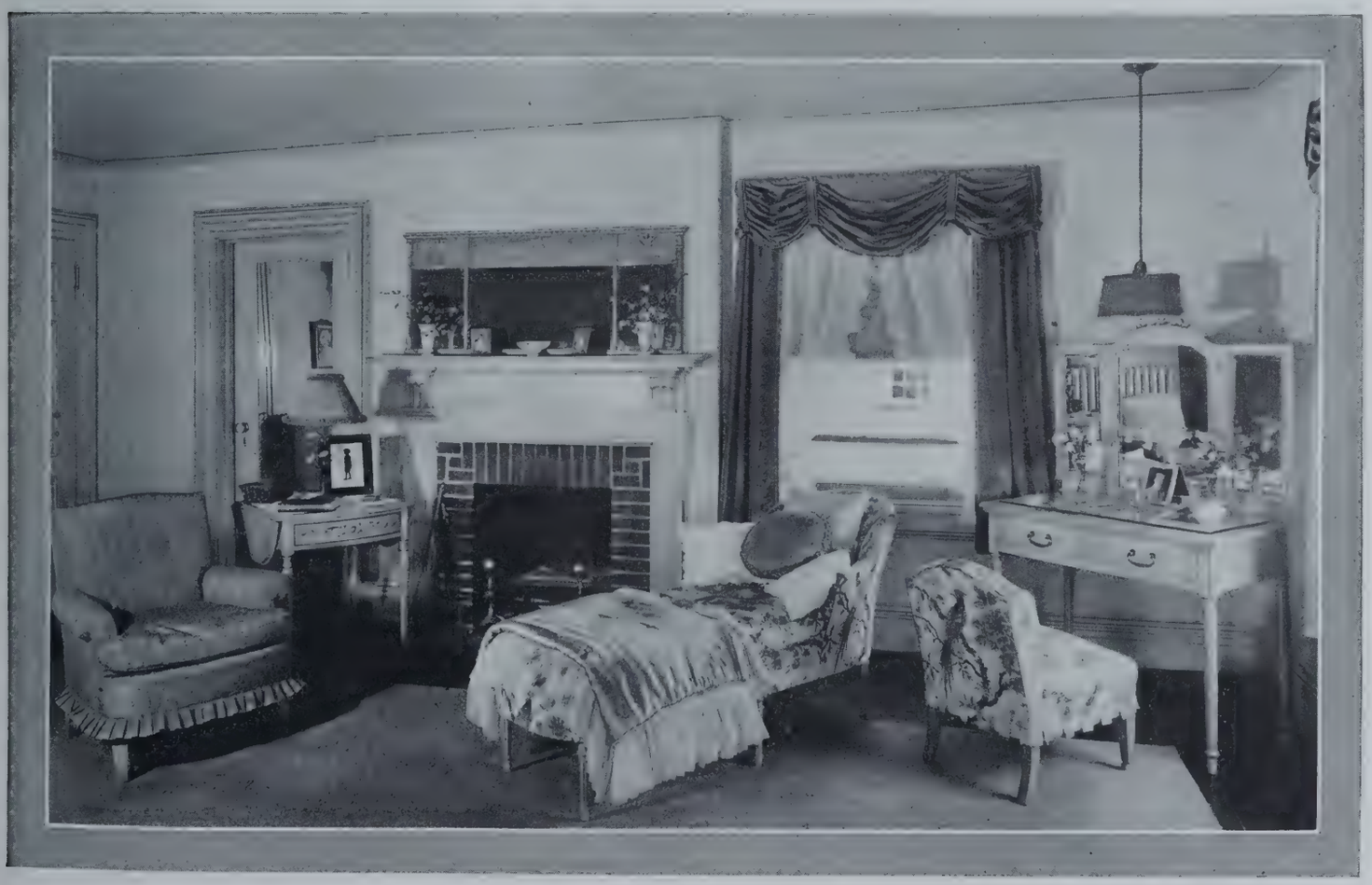
Apropos of accents, there should be a balance of these in a room on the principle of the triangle, so that in one glance of the eye, which takes in at least two walls, one of these accents is visible from any point in the room.

Rooms express to a rather frightening degree the life, thoughts, and habits of the occupants. They are even more revealing than clothes, for these may be the result of a mood only, while the whole of several

Continued on page 103

ABOVE *The dark paneling of this living-room is lightened by draperies of a colorful hand-blocked linen in red, green, dull blue and gold, with dull green velvet cushions and a needlepoint firescreen*

BELOW *Rose taffeta curtains and upholstery of printed linen in yellow, red, green and mulberry are successfully combined in this individual bedroom also designed by Miss Reeve*



SIMPLICITY OF DESIGN IN SILVER
LENDS CHARACTER TO THE TEA-TABLE OF TO-DAY

Durable beauty in table equipment
that appeals to both bride and housewife

Distinction in silverware

MARIE SELLERS

The other day I watched an old chest as it unloaded its treasures of family silver among my cousin's wedding gifts. There was a romance about it all, for the chest had stood untouched in the bank for more than thirty years, waiting for the wedding day of Great-aunt Emily's namesake.

As each beautiful piece came to light, it brought back to me a vivid childhood memory of quaint old Aunt Emily sitting at her breakfast table washing this same silver and her exquisite china in a little wooden tub of hot soapy water the maid had brought her, rinsing it in a pan of clear water, and drying each piece carefully on a fine linen towel. This important morning rite had completed each breakfast for two generations in the old house on the hill, and no fine pieces ever went beyond the dining-room door to that realm where china breaks and silver sometimes disappears. No doubt this custom, followed by many particular housekeepers of Aunt Emily's mother's day, has preserved much family china and silver which otherwise might have vanished with many other things of those good old times.

Lucky is the bride who has an Aunt Emily in the background to endow her with much of her silver in family heirlooms, but if she has not, she can still count herself fortunate to be starting housekeeping at a time when more beautiful designs in silver are available than ever before. Whether it is flat silver only that comes first, or whether she hopes to have silver serving dishes as well, for convenience and distinction, she has a real pleasure ahead of her in selecting her pattern and design.

Silversmiths and manufacturers of all kinds of silverware are constantly making it easier to buy intelligently. They are publishing booklets on table service, the etiquette of entertaining, the proper amounts of flat silver needed for certain numbers of people at formal and informal luncheons and dinners, bridge parties and buffet suppers. There is available to-day a complete education in table appointments and service for the woman who will write for the free booklets she sees announced on these various subjects.

There was a time when solid silver was the only thing to have on the well-appointed table and plated ware was considered merely a substitute. To-day, however, plated ware too has its own distinction and the fact that you do not want to make the expenditure for solid silver does not mean that you cannot have lovely designs suitable for all occasions.

We are hearing much on every side of

Early American lore. Collectors of furniture have scoured the country for rare and beautiful pieces, old glass has come in for its share of popularity, and silver of Colonial days—rarer than the other two—is being guarded by those who have it as worth its weight in gold. A visit to the collection of Early American silver in the American Wing of the Metropolitan Museum in New York fills one with complete admiration for the skill and art of the silversmiths of Colonial days. Standish Barry in the South, Peter Van Dyck in New York, Paul Revere in New England—these are great names among the artist-craftsmen of that period.

To-day American silversmiths are creating just as beautiful pieces—many of them copies of the Early American patterns—in which the bride who receives them as a gift or the woman who is buying for an established home may rejoice. The bride should select her patterns at her jewelers, and then, if she is wise, ask him to suggest that design to anyone coming in to buy a gift of silver for her. In this way, the pieces will be sure to match and friends who are able to give only small gifts may select pieces of flatware which will fit in as a part of the selected set.

The amount of flat silver needed for the average home naturally depends upon how much entertaining the family does and upon the simplicity or elaborateness of the menus. We have heard a great deal in the past about getting your silver in eights if you cannot afford the full dozen. One jeweler I talked with recently said, 'Why not nines? That's really a more practical number, for a piece is always getting mislaid, or the maid drops a spoon on the floor, or there may be some other mishap, and you will bless that extra clean fork or spoon in the sideboard drawer.' Maybe there is something in this idea and the extra pieces will be well worth their cost.

In order to be able to serve a complete but not a formal dinner of eight plates, the following flat silver is needed: 16 teaspoons, 8 bouillon spoons, 16 dessert forks, 8 dessert knives, 8 dessert spoons, 8 butter spreaders and 8 individual salad forks. For the most informal service for four people, the estimate for eight may be divided by two. In this case, for breakfast the eight teaspoons will be used for fruits and coffee and the cereal will be eaten with the four dessert spoons. Dinner knives and forks are not necessary for informal dinners.

There are twice as many dessert forks as knives called for in order that the extra forks may be available for desserts such as pies, pastries and ice cream. Now that cake is becoming such a popular dessert by itself, it is also served often as a pastry and requires a fork.

Table settings will necessarily vary with the meal and the occasion, but a few rules of service hold good no matter what the variations. To the right of the place plate are the knives and spoons, with the cutting edges of the knives turned toward the plate—all arranged in order of use. The forks are at the left. The bread-and-butter plate is placed well forward at the left of the place plate, and the tumbler or goblet at the right.

For the dining or serving table these matching candlesticks and flower bowl of Colonial inspiration are especially appropriate

Not more than three knives and forks, however, should be at each cover to start with. Any additional silver may be brought in later with its course.

Silver, meat and vegetable dishes are becoming more and more popular as their real convenience and economy are better appreciated. They give a distinction to a table very different from that of china. I know one woman who has slowly, piece by piece, substituted for her old chinaware service dishes of silver—their reflections bring glow and life to a meal and seem to endow it with added richness.

Tea set of Early American design, including tea and coffee pots, as well as kettle and all the auxiliary pieces

If a silver platter is to be used exclusively for roast and broiled meats, then one with a tree-shaped groove for the juices is desirable, but a plain silver platter can be put to more uses—with meat loaves, baked or broiled fish, a vegetable dinner or omelet—and can even be used as a tray for serving coffee or cold drinks. We are all familiar with the reversible-topped silver vegetable dish that can be turned into two separate dishes when desired, but the dish with a partition in the middle is not so often seen. This is a great convenience for the small family and especially useful in serving vegetables for two. When the meal is over, there is only one dish instead of two to wash.

A flat round silver tray may be called the maid-of-all-work of the table silver family. As a vegetable dish, it is invaluable at corn and asparagus seasons; it makes an attractive frame for chops arranged in pinwheel style around a mound of mashed potato, or for a crown roast with the center filled with peas; it serves as a charming background for ice-cream, in brick form, or piled high fresh from the home freezer. Hot rolls, hidden in their immaculate napkin, may be passed on a tray of this kind and it may also be used for removing salts and peppers from the table—and later for serving coffee.

The hostess who is considering the gradual buying of silver pieces for her table in order to have a richer setting when she entertains, might choose first a silver centerpiece and two or four candlesticks. These will give her a charming decoration for the center of her table and the other pieces can come then as rapidly as she can afford to add them. One ingenious woman I know, whose rather small dinner table is distinguished by a simple dignity, uses a high four-branched candelabrum at night in place of the more conventional centerpiece or bowl of flowers with single candlesticks. This takes up little room at the base and the four candles give ample light.

Next in order for the hostess might be four peppers and salts and a bread tray. Then a platter, a double vegetable dish and a round dish to be used either for vegetables, entrées, salads or desserts. A cake or sandwich plate is a pleasant part of the silver serving equipment and a little later may come the after-dinner coffee service.

So, as the vogue for American silver increases, silver of all kinds makes its appearance more often upon our tables. Few people appreciate the extraordinary beauty and excellence of workmanship of many pieces long discarded, which may be reposing on some upper shelf. In old American silver, which is lovely in design, we find an expression of the simplicity and sincerity of the times that produced it. And in the reproductions available to-day we achieve a satisfaction in the beauty of pattern.

Why plant your garden backwards?
Get in the trees and shrubs before choosing the flowers

Being your own garden designer

EZRA C. STILES

One trouble with sample planting plans in so far as their practicability to the individual is concerned—is that the ordinary reader does not comprehend the mental process which the landscape architect unconsciously goes through in the location and selection of the plant materials which he employs in order to secure any particular effect. In non-professional writings on this subject emphasis is wrongly placed on a general description of the *class* of materials to be employed, such as evergreen, deciduous, etc., and whether situated to the best advantage as regards exposure, soil and use in sun or shade.

In reality, the designer goes through three definite steps in the preparation of planting details and these are: (1) the proper points at which to introduce planting; (2) the general mass effect to be obtained; (3) last of all, and really least in importance, the class of plant material to be employed, as regards the individual varieties to be used.

The third step noted is the least important, because it is merely a question of a gardener's knowledge of the varieties of plant materials; and of course there are usually several varieties of shrubs, trees or evergreens which could be used in any one location to provide a somewhat similar effect.

For our purpose in this discussion, therefore, we are concerned merely with the proper point at which to apply planting and the general mass effect which it is desired to obtain, and since for the purpose of illustration we are discussing definite points of location, the matter really resolves itself into the single question of the mass effect which it is desired to produce at any particular point through the use of certain classes of plant material.

The accompanying sketches are concerned with individual items of general landscape effects which it may be desired to secure on the average property. The general purpose is to show in a simple manner how anyone (even although he be not very familiar with the different varieties of plant materials), can work out with pencil and paper the general effects which he would like to produce at any given point on his property. Simply make a rough drawing of the elevation of the particular point at which he may desire to apply planting, and in this manner study carefully the general shape of the masses in elevation of the plants being considered to secure a given effect which can then be worked into a plan.

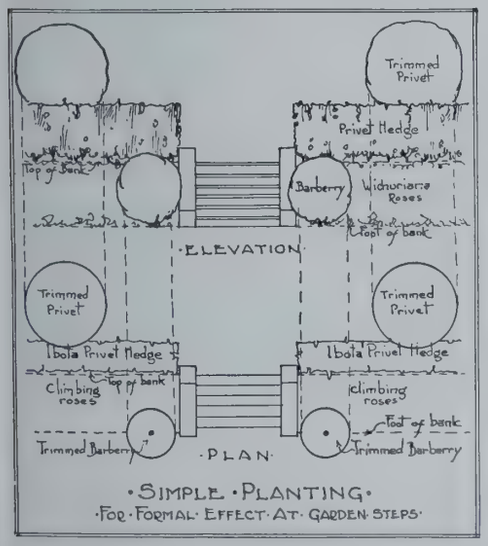
The general effect which it is desired to obtain having been sketched out roughly in order to obtain the general height and area of the mass, the general masses are then carried downward into plan to determine the rough areas of the planting beds and the exact location of trees, evergreens or other specimen material.

Anyone can readily appreciate the close relationship between the general effect to be produced and the individual locations of the different groups of materials used and very slight thought will readily convince the home-owner that he should have a fair knowledge of the general effect that plant materials will produce when they have arrived at maturity.

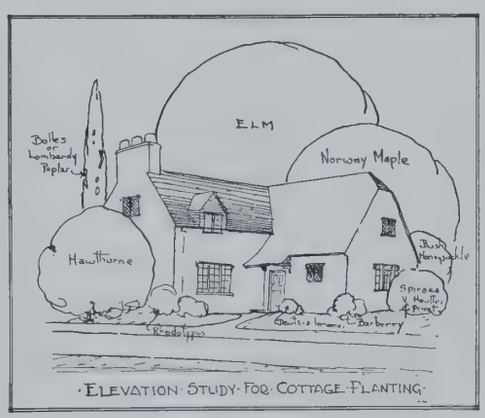
Tree masses are the most important, and these divide themselves into high and low, round-headed effects, and vertical accent points. Shrub masses may be heavy or light in accordance with the quantities of shrubs used and the various heights and spreads of the individual plants when they have reached full development. Evergreens can be used for careful, close-cropped formal effects or for individual accent points and herbaceous perennials may be introduced into plantings of evergreens or shrubbery to relieve the monotony of the heavier materials and to provide small points of interest and color during the blooming season.

It is a matter of more or less common knowledge to the home gardener who is at all interested in plant materials that for trees he can secure vertical or upright accent points with the Lombardy and Bolleana Poplars, Ginkgo, Larch, and Pear trees; and that for very tall round-headed tree masses, he can use the Elm, Sugar Maple, Beech, Ash, Linden, the Oaks, and other tall growing deciduous trees of a more or less spreading habit; while for shorter round-headed masses he may use the Norway Maple, the Willows, the Tatarean Maple and other trees of similar character; and for still lower masses, he may employ the Mulberry, the Flowering Dogwood, the general run of fruit trees, the Redbud and Mountain Ash, the tree Hawthorns.

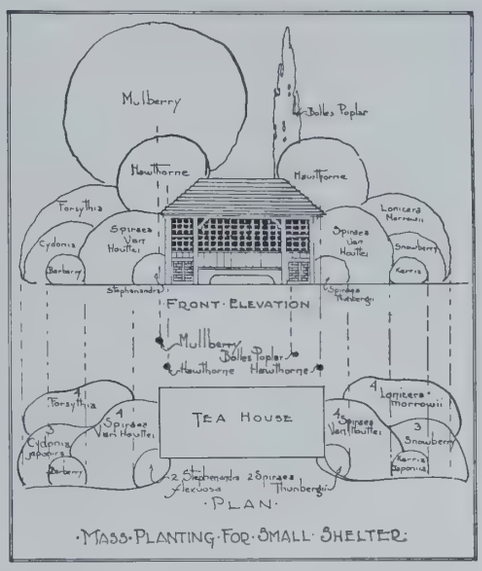
With shrubs, the planter can get greatest height with Lilacs, Philadelphus, Rose-of-Sharon, Buckthorn, White-fringe and similar material; and for slightly lower masses, the Viburnums, Bush Honeysuckles, the Oleasters, etc.: for lower



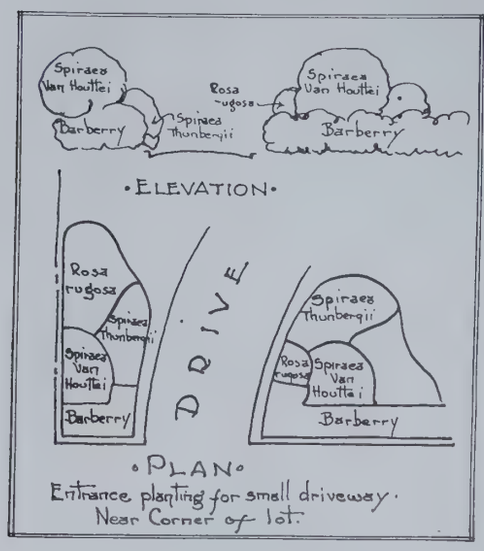
A very simple proposition. After the elevation, to get the distribution of mass, is sketched on paper, it is easy to make the plan for material as shown in the lower part of the drawing



No doubt but that the foliage outlines of the trees form a fitting setting for the house. Having put in the desired outlines of the trees as they will be in years to come, choice is then made of the kinds to be planted, discounting largely present size



The tea-house is to be massed in by planting that fits. The ultimate outline is the first step; kinds and quantities being allotted on the plan accordingly

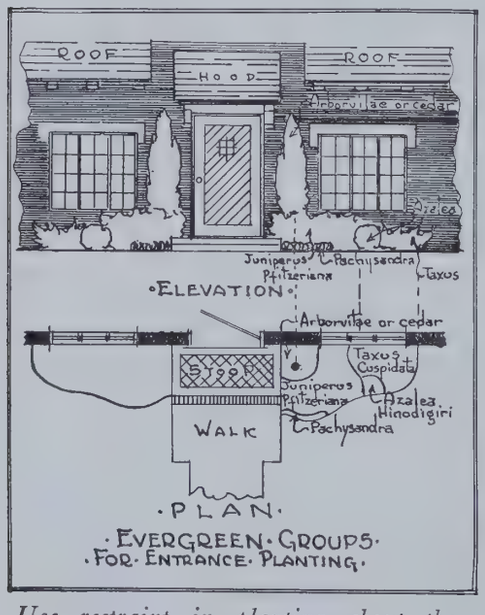


The driveway entrance must be planted to bear inspection inside the roadway as well as from the street; but always the plan follows the idea of the elevation

effects he will select from the Spiraeas, Weigelas, Rhodotypus, Stephenandra, etc., while the various kinds of Privet may be grown either for low or high material, depending upon the amount of pruning to be given to the plants; and for low materials, use may be made of the Deutzias.

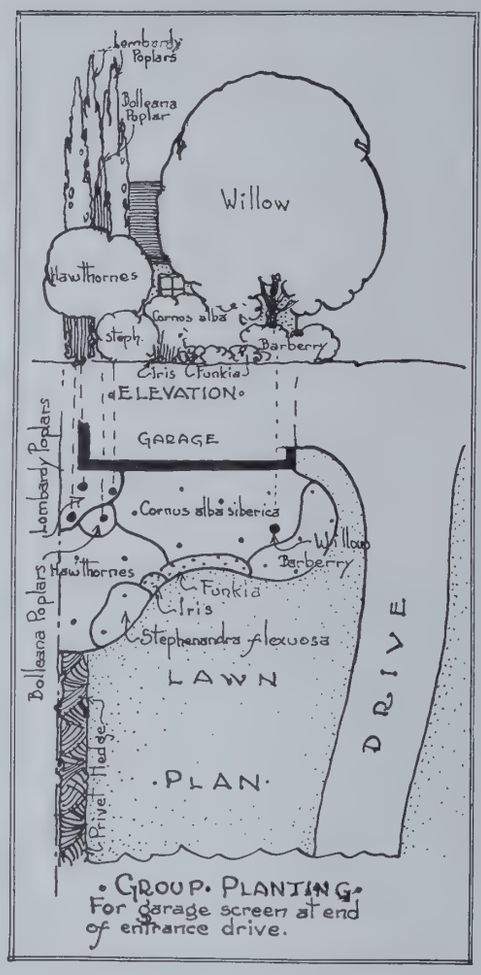
For vertical effects with evergreens, we may use the upright Cedars, the Retinisporas, and Arborvitaes and other upright evergreens; while for dwarfer or more bushy evergreen effects we may employ the Pfitzer's Juniper, the Spreading Japanese Yew, some of the evergreen Azaleas, the dwarf Juniper and other similar material.

When using perennials with masses of heavier planting, it is merely a question of picking out the locations where flowering material will be most attractive and where it will help to break up the line of the general mass of the taller growing material.



Use restraint in planting about the house, and avoid the danger of hiding the building in a forest of trees. Always visualize the future development

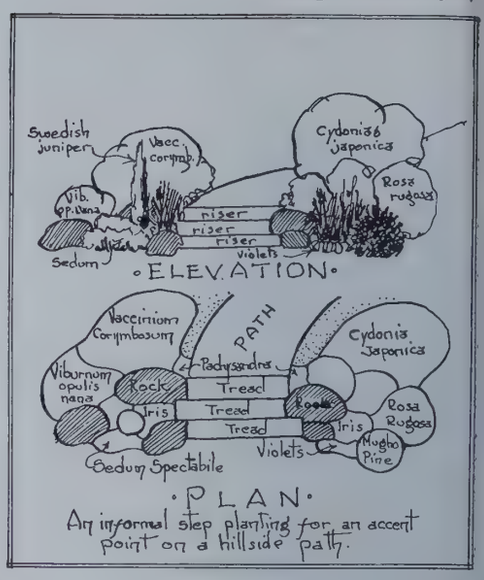
The detail border plantings, entrance plantings, step plantings and others in locations of particular interest, not directly adjacent to any architectural structure, resolve into a question of using certain forms to secure certain desired effects. When planting against any architectural feature, there are certain definite purposes for the use of the various masses. Thus, when dealing with a garage or other out-building, it is usually the general intent to hide a great deal of the building; while in the case of a tea-house, arbor or other garden structure, the intent is usually to 'plant in' the entire structure so as to set it off to the best advantage and



Often it would be well to hide the garage in a curtain of green. Do this in the first place by making a shield of elevation outlines as shown in the upper part of sketch. Then draw down onto the planting plan below the details of material to be used

to provide it with an interesting background.

In the case of a house, it is usually a question of accenting some architectural portion of the house, such as a doorway, porch or carriage entrance, particularly in the case of evergreens, or in considering the entire house to mass it in a bit and provide a good background of tree forms and to break up the corners and foundations of the house so that the harshness of the architectural lines will be softened. The house is thus united in an attractive manner with the ground on which it is placed. The modern tendency is, per-

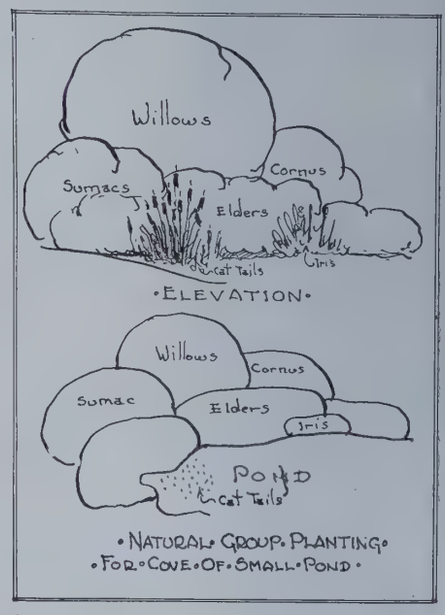


Where there is opportunity for informal planting of steps and walks on descending levels the fancy of the planter has great freedom

haps, to over plant the house rather than merely to set it off to good advantage.

The purpose of plant materials is primarily to give a background to a structure and to break up any harsh foundation line rather than to give the building an appearance of 'emerging' from a thicket of shrubbery or peeping out at one from a poorly placed grove of ill-assorted trees.

There is more to consider in the use of plant materials than the mere question of the divers varieties to be employed, or a consideration of the fact of whether they are to be grown in sun or shade, or whether they have a pink or a white flower, or a particular form of leaf or branch. Remember always that at maturity your plant materials should produce a certain general effect regardless of the individual kinds employed, and choose accordingly.



Around a small pond in level areas low rounded masses will give a sense of repose in keeping with the spirit of the environment

Photographs by Harry G. Healy

SOME TYPICAL FALL PLANTING SUGGESTIONS

Some would say 'late summer' rather than 'fall,' especially for Peony and Iris, which the upper panel carries. These are but maybe items for spring. Tulips typify all the great family of 'Dutch bulbs' which bloom in spring from fall planting. The lowest panel of Spiraea vanhouttei carries a reminder for spring flowering shrubs to plant now—of course they must not now be pruned. Mulch all fall plantings to insure adequate moisture to the dormant roots. In the gardens of J. W. Harriman, Brookville, N. Y. (Olmsted Brothers, Landscape Architects); Mrs. H. I. Nicholas, Syosset, N. Y. (Clarence Fowler, Landscape Architect); S. Z. Mitchell, Locust Valley, N. Y. (Olmsted Brothers, Landscape Architects)

Planning for privacy and the intimate personal touch without sacrifice of space or comfort

Furnishing the small room

MARGERY SILL WICKWARE

Nowhere else is it so important that correct proportion be carefully considered as in the designing and finishing of the small room. The decorator of this attractive living-room of Mrs. Archibald McNeil, Jr., at Bridgeport, Conn., is Pierre Dutel

There was a time in this country, not so very long ago, when all of the fences, walls and hedges so carefully planned and built by an earlier generation were ruthlessly removed and uprooted, with the result that the Smith's lawn rolled genially into the Browns' garden, and the Browns' garden, fashionably shorn of its hedges, bloomed up to the very edge of the Babbitts' veranda. Thus an entire suburban block would be thrown into the semblance of one large estate—pleasant indeed for the curious passer-by, who could enjoy at a glance all the beauties of the lawns and gardens or, by craning his neck ever so little, could see who was sitting on the verandas or make an easy survey of the family linen swinging on the lines to dry. In fact, he who ran could read, for the privacy left to the grounds was that of a pocket handkerchief flung down to dry in the sun.

And there was very little more privacy to the houses. For with the downfall of the walls and hedges there came also a great revolt against small rooms and the doors that closed them off. It then became fashionable to have 'vistas,' and these were easily obtained by removing doors and cutting partitions in large openings that afforded wide-flung views of the interior, so that it was sometimes possible to stand at the front door and, from that vantage point, to see at a glance through the hall to the living-room, past the library into the dining-room, even as far as the pantry door. What was gained in this way in perspective and the effect of space, was most certainly lost in quiet and seclusion, both of which are qualities of primary importance in any comfortable and livable house.

No great dwelling with wide halls and large living, drawing, and dining-rooms is really complete without some small living-rooms also. Often these small rooms are the most interesting and popular ones in the house, for it is possible in small space to achieve the intimate personal atmosphere so often lacking in large rooms. Small rooms are indeed most adaptable. They lend themselves with ready flexibility to many types of decoration, from the most formal and dignified reception-room to the easiest sort of informal sitting-room.

The little rooms of the eighteenth century in France are perhaps the most perfect examples of what can be done with small spaces, and it is with a sense of real delight that one recalls the exquisite proportions of those small rooms of the Petit Trianon, of the house of Madame de Sevigné, now the Carnavalet Museum, of the Palace at Fontainebleau, and of countless other places. These rooms were designed for many purposes—tiny salons, anterooms, libraries, bathrooms, boudoirs and bedchambers; they were furnished and

decorated in diverse fashion. But one thing they all had in common—an exquisite and accurate scale of proportion, and it is primarily that perfection of scale that makes them so permanently beautiful. Nowhere else is it so important that correct proportion be carefully considered as in the designing and finishing of a small room. It is always the first essential to beauty, and no amount of fine furniture or interesting color can compensate for its lack. Given, to begin with, space correctly proportioned architecturally, the furnishing of the little room presents a far simpler problem and is as easy to arrange as a room of ordinary size. For it is not necessary that furniture be large in order to make the small room extremely comfortable. There are any number of good models of overstuffed chairs and couches that are light and graceful in design and yet comfortable and adequate for a large person.

RIGHT *Tiny as this bedroom is it includes all the furnishings for comfortable living—well placed articles of furniture and one of the colorful new floorings which are so easily cleaned*

Space is so valuable in city apartments that the average apartment-dweller must be content with small rooms, and it is perhaps because of this that the manufacturers of to-day are making much furniture on a small scale that is decidedly good in design and appropriate for use in limited spaces. It is always possible to find small pieces of antique furniture, so there is really no excuse now, if there ever has been, for the ugly little room with which we are all familiar, that is bulgingly overcrowded with large pieces of furniture.

Frequently it is possible to build paneled bookcases or cupboards across one entire wall of a room, and when these are designed with a recessed space of proper size to receive a

Continued on page 79

BELOW *Reminiscent of the exquisite little rooms of 18th century France is this modern boudoir, where skilful use is made of mirrors and draperies. Margery Sill Wickware, Decorator*

Reminiscent of the Mediterranean and yet very practical for any climate is this entrance hall (above) by the Arden Studios. The wavy-topped four poster, amusing bedside stand with basket for oddments, and the ample-armed chair are interesting features of the bedroom by Mrs. Kenneth Torrance

THE ART OF INTERIOR DECORATION

Rooms by four members of The Decorators' Club

The French note is evident in this bedroom decorated by Mrs. Samuel Swift.

Living-room of Colonial simplicity by Georgiana Gilbert Hess, decorator

Do you know what window cracks cost—
loose windows are robbers of 40 per cent. a year

When money flies out the window

CLYDE A. MANN

It is not simply the initial cost of buying a house but the cost of maintaining it afterward that the home owner must reckon on. Beware of the cheap, speculatively built house! It is never in the long run a bargain. The roof is liable to leak, the furnace to heat inadequately; the walls may prove porous for lack of proper furring-off, and the windows—heavens, how money flies out of them!

A big item—altogether too big to be longer ignored—loose windows prove to be, and there is a decided shock in the facts recently embodied in a formal report which might be labeled: 'The Folly of Loose Windows.' The report was published by the Research Laboratory of the United States Bureau of Mines and the American Society of Heating and Ventilating Engineers and discloses the cost per foot of window crack according to size of crack. Never before has the prospective purchaser had accurate data upon which to determine how heavy is the drain of excessive fuel bills on the bank account of home owners.

THE CRACK AS A WHOLESALE ROBBER

To the short-sighted builder it is almost a joke to appraise a window crack of $\frac{1}{4}$ inch or $\frac{1}{8}$ inch and do it in pounds of coal and dollars, but it opens a new era in better building that such an appraisal can be made. Stripped of technical verbiage, the crack in which loose windows rattle so loudly when winter winds blow, stands forth as a wholesale robber. Its cost is put down by the Research Laboratories at half of '74.5 pounds of anthracite coal per heating season per foot of crack.' This means a cost of 668 pounds of coal per window (of the popular size of window dealt with in the tests, windows 2 ft. 8 in. by 5 ft. 2 in., which account for 18 ft. 4 in. of crack). This does not take account of the crack so often found around the window frames; lack of caulking costs 75 lbs. more. This cost applies in regions where the average wind velocity during the year is about 14.4 miles per hour, as it is in the city of Chicago. Where the temperature averages lower, as in Canada and where the wind velocity is higher, the cost per window of a wasteful crack runs up to over 800 lbs. per window per season. The loss by conduction through the glass is 447 lbs. additional unless storm sash are used, cutting that loss practically in two.

Take the case of a house which has been bought by a man who finds it nip and tuck to feed, educate and clothe his family well and to pay rent; the added burden of feeding coal to the greedy maw of a leaky window without storm sash, at any rate approaching 976 pounds per season is one which cuts down home ownership, for such a victim is prevented from saving for a home of his own.

Actual experience has been brought to bear to verify the fuel cost of windows and their crack. One member of the Code Committee of the Society of Heating Engineers has checked tests against experience in a hundred places and found the two surprisingly in agreement. The work was done by Dr. H. W. Whitten, of Detroit.

WEATHERSTRIP AND SASH REDUCE LOSSES

It should be remembered that the figures given do not apply to the heat loss by conduction through the window glass; that is a different kind of loss from infiltration through cracks. In the case of conduction the glass transmits the inside heat to the outside air; in the case of infiltration the cold air which penetrates through the cracks chills the air which otherwise would be warmed by the expensive B. t. u. produced in some kind of heating plant or stove. Weatherstrips will greatly reduce the infiltration; storm windows, which double the thicknesses of glass, reduce by approximately half the loss by conduction and, obviously, reduce the crack losses also.

A basis for valuing weatherstrips and storm sash in pounds of anthracite and in dollars was furnished by the Research Laboratory report. From it computations were made by the Better Building Registry as follows:

In a region of 15 miles-an-hour winds the 668 pounds was reduced by cheap felt weatherstrips by 186 pounds; by better type of strips by 437 lbs. (with one or two renewals in ten years) by second grade metal weatherstrips by 472 lbs., maximum metal weatherstrips 487 lbs. without renewals.

For 20 windows of that size the maximum saving amounts to over 4.87 tons of anthracite per year. This, if figured at Midwest prices of $17 per ton amounts to $68.79 per year and $687.90 for ten years. Comparing this saving to the cost of weatherstrips—even if they cost $6 per window—would show a 400 percent. return on the investment in the ten year period, 40 per cent. per year. That is one answer to the query 'Do weatherstrips pay?'

The details of the Research Laboratory report, which was prepared by F. C. Houghton and C. C. Schrader, goes into the reduced radiator capacity needed when the robbery of heat by wind cracks is nearly stopped. Home builders who use hot air furnaces also can see in these figures indexes of interest to them in the size of furnaces required. For instance, with the unhampered heat losses going on through cracks which average from $\frac{1}{16}$th in. to $\frac{1}{4}$ in. the radiator area of 14.4 sq. ft. will be needed per window. Compare this with radiation needed when the weatherstrip remedy has been applied, 2.54 square feet. Figure the saving at $2 per square foot.

CUTTING THE FUEL COST

Reduce the fuel cost of an eight-room house by $47.60 by weatherstripping the windows. Reduce it still more by cutting in two the heat loss through glass by adding storm windows, reduce it another lot by heatstopping the walls and upper ceilings and the total savings will pay off a good deal of the mortgage in ten years.

Another shock is in store for the builder who orders his bricklayers not to 'shove' the bricks they lay and thus not put a solid binder or mortar at the end of the bricks. The Laboratory report referred to gives results of tests made as to the direct wind infiltration through masonry walls of some kinds, the walls tested having had an abundance of mortar. Even that kind of wall tested adds to the heat loss by transmission the loss by cold air driven through the wall. It is no trifling loss either, but (according to the report) about 43 per cent. as great as the loss by transmission.

RECONSTRUCTION AS AN ECONOMY MEASURE

Reconstruction of the old houses and buildings is greatly needed and is begun. The opportunity for saving and improved comfort can be seen from the example of the eight-room house. As a matter of fact, such reconstruction has done more than claimed. One stucco house in Kenilworth, a suburb of Chicago, was using 23½ tons of anthracite until it was 'rescued'—the next year the family was much more comfortable with 16 tons of coal than when burning 23½ tons and keeping the kitchen gas range and another gas heater going full blast on sub-zero days.

Vigor and sincerity underlie the picturesque English—
second article on virile influences in architecture

True sources of country house design

FRANK J. FORSTER

English homes, modern and ancient, are of the picturesque type. Above is shown one dated 1473, in which the decorative plaster work, the finely carved barge-boards, and the antique fenestration all increase its interest and charm. Below is another Gothic type of an interesting shape. The two little chimneys terminating the gables are worthy of notice

Not many people, probably, are very definite in their ideas as to just what they mean when they think of an 'English country house.' They may mean several kinds, or they may mean one specific type. Broadly, there are the large manors and country places of the landed gentry, and there are the cottages or 'village homes' of the tenantry comprising the historic examples, and houses large and small also make up the modern version of the English country house. The change from the sharp division between the landed gentry and their tenants naturally resulted in the development of a moderate sized country house, so that there are three main kinds of modern English house of the newer type.

English country house evolution is interesting, beginning with the old Norman keep which was simply a private fortress built for defense and with little in its internal arrangements that we would associate at all with modern ideas of comfort. With the coming of the Renaissance to England—Elizabeth's reign—more peaceful conditions prevailed, and the prosperity of that era saw the building of a new and much more livable type of house. This was the gabled, mullion-windowed type, often of brick or half-timber, and many old country places dating from Norman times were remodeled to correspond with the great change in living conditions. Great Tangley Manor, in Surrey, is an example of this 'modernizing' and the beautiful half-timbered garden front, added in Elizabeth's time to the original Norman keep is still called the 'new front.' Jacobean houses were of the same general type, and the larger places followed the trend of style through the Queen Anne and the Georgian periods.

These stylistic changes affected the large houses but left the village homes very much the same. These remained surprisingly true to their original type. Even the coming of the Renaissance to England did not affect their old Gothic and Norman character.

Norman influences are very much to be reckoned with in understanding the old English cottages, for in spite of certain differences, there are strong similarities that of necessity must be recognized if any attempt is to be made to adapt the type to this country. The Normans built a sturdy type of architecture much of which is still standing on the north coast of France—churches, chateaux, manoirs

and peasant farmhouses, and naturally they planted much of the character of their building on English soil when they conquered England. Here, in the older English cottages there is plainly to be seen the same rugged, Gothic construction, the same vigorous use of materials and the same element of the picturesque.

In Normandy architecture was a thing of picturesque compositions, round towers, roof masses, farm buildings grouped around courtyards. Norman roofs are steeper than those of England and Norman cornices are smaller. In detail of material the Normans developed combinations of stone, brick and stucco and fashioned rugged timber work with all the skill of Gothic builders.

How the author of this article uses simple materials to achieve the true English effect. Rough slates, rough bricks, carefully laid stones produce beauty

Another house by Mr. Forster in which the use of irregular brick has softened the outlines and made the broad wall surfaces interesting

The counterpart of these sturdy old cottages in England combined traditions as old as the Saxons with the invading Norman influence, and developed into a type infinitely picturesque and interesting. Its origins are a part of the soil of ancient England with the whole background of English rural life behind it. Even within recent years English farm buildings in the more remote parts of the country were built by men who followed the methods of their forefathers for centuries back. The English writer Sidney Jones says, 'Old workmen, still living, can remember the lingering of the old traditions; can tell of methods employed and patterns used which had their birth in medieval times. The newer styles

Continued on page 104

No one would ever see a house exactly like this in England, but its derivation, e.g. the sharp gables and rough stone walls, is English. It has, too, the picturesque qualities which we commonly associate with English houses

Novel ways of finishing new or old walls

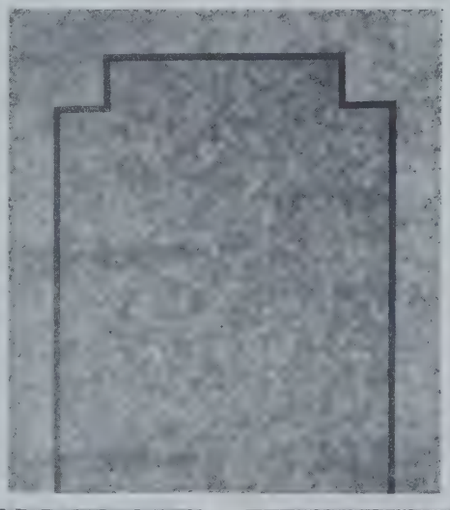
Redeeming the trite background

JANE STEWART

It is an axiom of interior decoration that between background, furnishings, and detail there must be no discrepancy. For Italian furnishings you must have an Italian setting; for Colonial architecture, pieces of that period. Furniture of delicate lines finds its place in a room light in atmosphere and general tone; the heavy pieces of the Renaissance require walls of rough texture.

Walls are the keynote to any interior. They should be selected with the utmost care so as to add definitely to the decorative scheme without diverting from the centre of interest. The wall is primarily a *background*—do not lose sight of this fact.

One of the most attractive of all finishes is the Tiffany glaze, done in a mottled or blended style and lending itself to many color schemes. For a Jacobean room what could be more charming in combination with panels of oak than a ground color of old blue of dull tone with a glaze of raw sienna, softly blended? Or for a Louis XVI living-room, a wall of antique finish with high-lights to match the mellow color of an old piece of paneling? A bedroom might be ivory or white with a coat of rose, while a dining-room in simple modern manner might be made artistic with a light ground color and a graduated scheme blending from dull chrome green glaze at the bottom to Prussian blue at the top.



Such a finish may be given to any wall which can be satisfactorily painted, and is, in fact, commonly given to plaster walls, fabric walls, wallboard, and even to wallpaper, to tone down strong colors and patterns, or to alter the color to harmonize with furnishings. It is necessary, however, that the surface be in good condition. If there are cracks that can't be concealed with a plain paint finish, do not attempt glazing. (Such a wall may, however, be successfully stippled with a sponge, or scumbled, or given a finish of rough texture.)

When the surface has been painted the desired ground color, which will generally be some light shade, and when the last coat (the third, for new work) is thoroughly dry, a clear glazing liquid is applied with a brush. While this liquid is still wet, a transparent color, which has already been mixed to a paste form, is put on here and there in spots, with a circular or spiral movement of the paint brush. If a glazed wall of several colors is desired, each of the glaze colors must be mixed in a separate pot, and a separate clean brush must be used to apply each. One color should predominate in the blending.

For this reason, only a few spots of the additional colors should be applied. It is far better to have too few spots. The

Continued on page 86

At the left is shown the sponge stipple method. A sponge is cut flat on one side, dipped in dark paint and tamped over a light background. The resulting finish is shown in the rectangle. At the right is shown the scumbled finish. To do this one covers a light background with a coat of dark paint, then, before the dark paint has dried, a crumpled wad of newspaper is rolled downward over the surface removing some of the dark paint and letting the light background show through. The result is shown in the rectangle just above, and a more elaborate effect is shown in the rectangle at the top. Here the paneled section was done with a newspaper and the finer pattern, on the outside, was done with tissue paper. The colors are two shades of grey. In the circle at the top is shown a blended finish produced by rubbing with a rag or a wad of paper

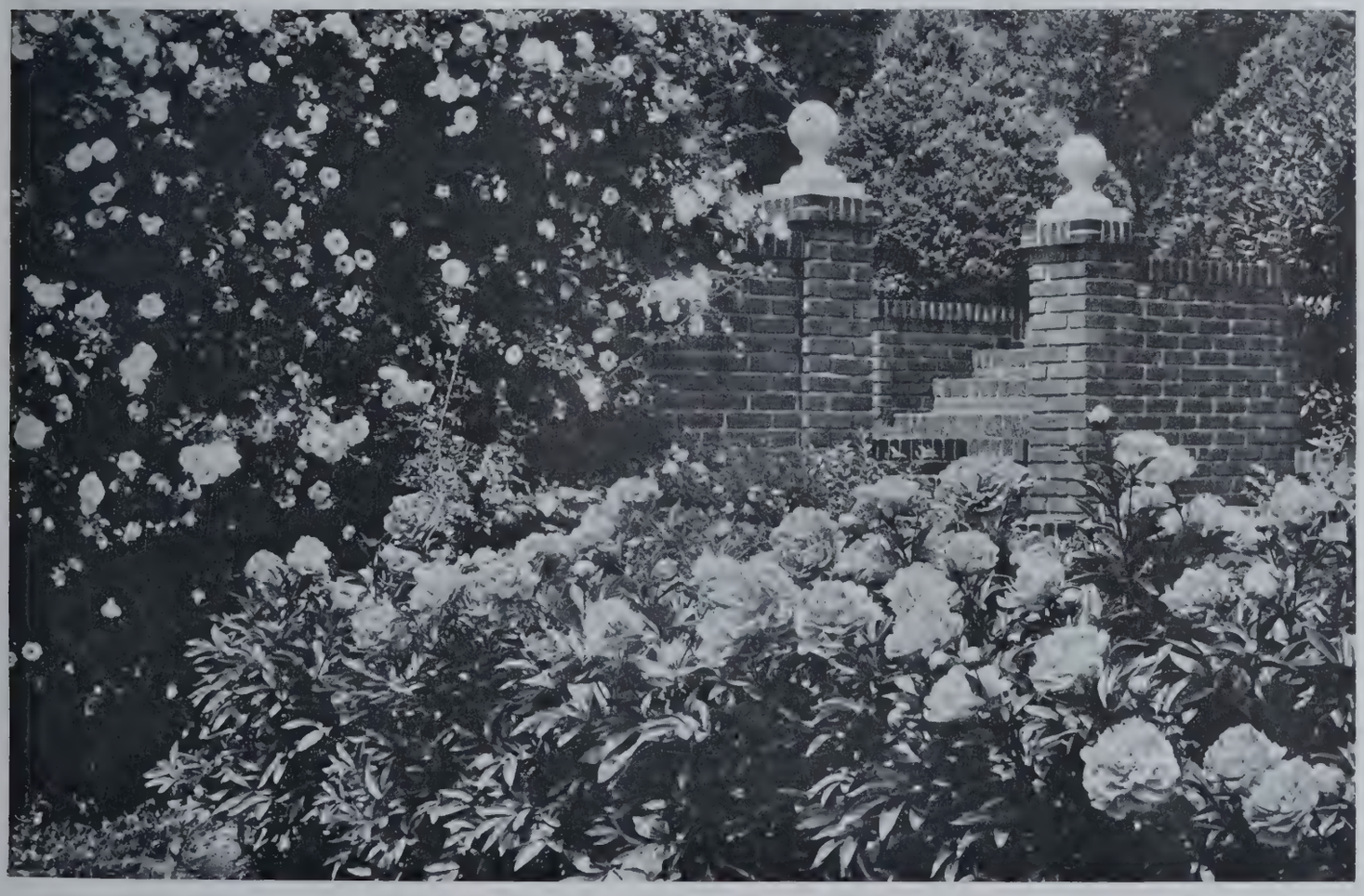
Photographs by Harry G. Healy

ROSES AND PEONIES

In the Maryland garden of
Mrs. R. D. Hopkins, Baltimore

THE HARVEST OF FLOWERS

In a congenial climate where winter moderation and early spring sunshine combine to make a rich harvest of bloom, both Roses and Peonies yield of their best, and bedeck the garden with color. Where the winter is reasonably mild we are coming more to the fall planting of Roses; and the Peony is recognized as for late summer planting. Garden of Mrs. R. D. Hopkins *(see opposite also).*



The world's novelties and drift of the new productions as seen in a visit to the gardens of the leading fanciers

Around the Iris circle

THURA TRUAX HIRES

After two Iris seasons given almost entirely to the study of the newer introductions of both the European and American hybridizers as well as the hundreds of as yet unintroduced seedlings in the gardens of our midwest and eastern growers, I must confess I have become bewildered at the avalanche of novelties recently offered or soon to be offered for our approval. Due to the great advance made by the hybridizers during the years from 1910–1920, and the organization of the American Iris Society, and The Iris Society, in England, gardeners everywhere became interested in Iris hybridizing with the result that seedling raising has become the great international sport, and no one can foresee what the end will be.

Should the myriad novelties continue to descend on us each year like a horde of seventeen year locusts, I venture to predict we will within the next few years be buying *strains* of Iris seed and growing our own plants (as we now do with the Delphinium) while named varieties will be of the past. This possibility impressed me far more this year than it did last, especially after re-visiting gardens in the central states where Dominion and its progeny have been used extensively as one factor in breeding, and noting the great similarity of the seedlings in those gardens.

Of the European novelties SOUVENIR DE LOETITIA MICHAUD and GERMAINE PERTHUIS when seen for the first time last year impressed me as being the best of the recent introductions from the other side, and seeing them again this year in well established clumps served to confirm that impression. MICHELINE CHARRAIRE, as seen in Mrs. Waters' garden in Cincinnati, proved to be a very good white, fully deserving the praise it has received. It is a very tall grower, the bloom of fine substance and texture with horizontal falls reticulated yellow at the haft. It showed up equally as well in Mrs. Pattison's garden in Freeport, in fact it was

A flower of legend but better than that a practical flower for many parts of our land, the Iris is here informally massed in a Virginia garden. This attractive planting seems to repeat the undulating line of hills and echoes too the lovely hues of evening which drift across them. Rose Hill Farm, home of Mrs. Massey, near Greenwood

much more pleasing to me than MRS. ROBERT EMMET, the blue tone in the latter giving a dingy look to the flower when viewed from a distance. LOUIS BEL is a variety of fine color, with violet standards and velvety blackish violet falls, but the form is very poor, the falls being rather long with a tendency to pinch. Cayeux is reported to have a seedling of Louis Bel coloring, comparable in size and quality to the best of the Dominions. A seedling combining this coloring with substance and fine form would indeed be worthy of introduction.

Mrs. Pattison grows the Dominions better than anyone I know, and in her garden were to be seen BRUNO, CARDINAL, MRS. VALERIE WEST, MOA, GLAMOUR MAJESTIC and several of the lesser lights in all their glory. MRS. VALERIE WEST is of darker coloring than BRUNO.

In Mr. Boehland's garden at Rockford, ROMOLA, another Dominion seedling, was the center of much interest, as it was fully as tall as the Perry introductions. The stalks were well branched and the blooms were large and of fine form, though the coloring did not seem as good as that of Cardinal and Bruno. WEDGEWOOD (Dykes) as grown by Mr. Boehland proved one of the finest varieties in the garden. A large flower of a deep rich blue, carried on tall, strong stalks, it should give a very good color effect in the garden picture.

Of the newer European introductions, SENSATION, MAROUF, MARQUESETTE, FRAGONARD, MAY SADLER, SOLFERINO, MRS. ROBERT EMMET, PEERLESS, OPHELIA and the older YOLANDE and CRIMSON GLOW, varieties seen for the first time this season, it is undoubtedly wiser to reserve judgment until they can be seen again in well established clumps. OPHELIA is a very lovely blend, but as I had just seen a dozen of the same color tones among the Sass seedlings, I was not greatly impressed. A Sass seedling, gray-lavender in color which received an American Iris Society Honorable Mention at the Omaha show, is of better substance and form than SENSATION, with equally good color. MARQUESETTE is a very distinct Iris, of an unusual pink tone, the falls of the rather small blooms being striped with the same color, giving the effect of ribbed silk. It will be worth watching, if only for its unusual color.

SOIL AND CLIMATE INFLUENCES

LES ALLIES (Vilmorin) which is said to be a fall bloomer, as grown in Miss Chamberlain's garden in Des Moines, was of very good form but rather ordinary coloring except for the brown tone near the beard. Miss Chamberlain did not think the color in her garden was nearly as good as when she had seen it in bloom in M. Vilmorin's garden. Soil and climate certainly tend to change the color value of Irises, and undoubtedly account for the many disappointments we have when buying from catalog descriptions.

MME. GAUDICHAU as growing in Omaha and Des Moines gardens is very different in color value from the Gaudichau we know in eastern gardens; while at Hans Sass' garden and again in Mrs. Brownell's garden in Des Moines I found *seedlings* of this variety identical in color with the Mme. Gaudichau of the east!

Continued on page 92

Scientific advance has not neglected the Iris and the list of garden varieties is constantly increasing in number and quality which offer wide opportunity for either the casual gardener who cares chiefly for color effects and yield of cut flowers, or the Iris collector with a passion for the fine points and diversities of this fascinating flower family. Effective border massing in the garden of Mrs. Randolph Ortman, Blue Ridge Farm, Greenwood, Va.

Survey of the outstanding varieties of the A. P. S. Show with a review of the new seedlings of promise

The peony festival

EDWARD AUTEN Jr.

The 1927 exhibition of the American Peony Society at Peoria, Illinois (the smallest city that has ever held the National Show), was the 24th, and the honor of staging, not the largest, but surely the most artistically beautiful show remains with that city. With an enormous Armory floor available, with the willing assistance of the Association of Commerce and the local florists, the Peoria Garden Club, scarcely four years old, put on a series of exhibits which will set a standard of garden club achievement for some time to come.

It takes more than tables, milk bottles, and two days (9th and 10th) on the June calendar to make a Peony show, and this one was staged under a series of amazing handicaps. There were tremendous floods, and three nights in April after Peonies were two feet high when a third of an inch of ice formed every night. Then hail and twisting winds, so that some of the nearby growers had only one fourth of a crop of blooms, and no blooms whatever of many fine kinds. The consequent absence of many favorites from the exhibition tables was really the one weak feature, but it could not be helped, and many of the blooms that were shown were very fine.

The American Rose and Plant Co. of Springfield brought a carload of blooms and did away with the last possibility of the much feared shortage. In the gold medal class for 100 varieties they repeated their win of the previous year, against five other entrants. Their entry included fine blooms of La Lorraine, Walter Faxon, Mignon, Eugenie Verdier, Souv. de Louis Bigot, Kelway's Queen and Enchanteresse; then some others more rarely seen: Evangeline, a rose fragrant double mauve; Samuel Hughes, a very large double, light red; Prince of Wales; Alice Balfour; H. A. Hagen, and Henry Murger. These are all interesting to the collector, but will not displace any of the better known kinds. La Hollande, one of their own new kinds, was to me the most interesting bloom in their display, it being a very good light pink double. A magnificent bloom of the true Philippe Rivoire was outstanding.

Second honors went to Mrs. Dean Funk of McLean, Illinois, who had labored under all the handicaps of heavy rains to save her blooms. Her display included Jeannot, the new late flesh pink so seldom ready for the shows; Florence McBeth, Hans Sass' fine new late pink; Henry Avery, Mary Brand, and about the only blooms shown of Avalanche and Jubilee. A monstrous bloom of the ancient Mme. Geissler stood as a mark for some of the new light reds to shoot at. But the glory of this display was a monstrous and perfect bloom of Tourangelle, which won the Brand Peony Farms silver cup for the best bloom in the show. Third went to W. G. Du Mont, Des Moines, Iowa, and credit was also due the entry of Dr. C. F. Menninger of Topeka, Kans., who made extraordinary effort to stage in this class when the weather threatened to wreck the show.

ABOVE *Enormous and perfect bloom of Tourangelle, shown by Mrs. Dean Funk, was the 'best bloom in the show'*

BELOW *Single Peony Mischief, late, bright pink, which won a leading place for its originator*

Mrs. Funk also won in class two, ten varieties, three blooms each, with what seemed to me to be the finest entry in the whole show. This included Therese, La France, very fine, some perfect Solange, Souvenir de Louis Bigot, Mary Brand, Longfellow, Sarah Bernhardt, Reine Hortense, Judge Berry and Mme. Jules Dessert. E. D. Inslee took second, his entry including Rose Shaylor, President Wilson and Lillian Gumm, all good pinks. Lillian Gumm has now shown its ability to place in any kind of competition.

In the twenty bloom classes, double, winners were Mme. Emile Lemoine and Mons. Du Pont in the whites; Sarah Bernhardt, and Reine Hortense in light pinks; La France, and Lillian Gumm in deep pinks; and Mons. Martin Cahuzac, and Karl Rosefield in the reds. In the six blooms double class, Sarah Bernhardt and Lillian Gumm won, and in the one specimen bloom class E. M. Buechley won with an unusually fine Enchanteresse, second going to Judge Vories' new variety Henry Vories, a large flat full double pink with no fragrance.

In the classes for Japanese varieties W. W. Cook of Clinton, Iowa, won major honors. Fuyajo, black red with white streaks on the petaloids was the most outstanding; and Toro-no-maki, palest lavender pink, was also fine. Mikado showed its great vigor this year, and won easily in class for basket of one or more varieties. In the one bloom class Abbott & Wright won with a very large bloom of King of England that outclassed Mikado, but Mikado will not be displaced as the best all around medium red Japanese until some variety with equal vigor and dependability is found.

American Rose and Plant Co. won in collection of singles, their most interesting bloom being R. W. Marsh, a fine very dark red. In the special class for basket of singles, Edw. Auten Jr. won with his own variety Mischief, a late, long stemmed bright pink which attracted a great deal of attention and proved its keeping

Continued on page 78

A BLUE GARDEN

Lupines, Larkspurs, Canterbury-bells, and Agapanthus carry the dominant color effects, with Nepeta mussini as an edging, while Madonna Lilies and white Climbing Roses afford the needed relief note. Gardens of Mr. A. C. James at Newport, R. I.

The final touch—putting yourself into your home—
the last of six lessons by a nationally known decorator

Being your own decorator

WINNIFRED FALES

The house we have been developing month by month is practically complete. Painters and paper-hangers have gone, and with them the confusion of drop-cloths, pails, and stepladders. The rugs have been unrolled upon the floor, draperies hung, and the last pieces of furniture set in place. We have observed faithfully the guiding principles of decorative composition—balance, proportion, color harmony—and yet, to our chagrin, the room is somehow a disappointment. Instead of the welcoming, 'lived-in' atmosphere we expected, it holds coldly aloof in its frigid, impersonal perfection, like the so-called model rooms displayed in home furnishing stores.

Our final problem, then, is to impart the vivifying human touch which individualizes and enlivens, and this is done by the skilful introduction of small accessso-ries, particularly those associated with one's personal tastes and hobbies, aided by occasional glints of vivid color, each carefully placed, yet appearing to be a happy accident.

As one practical example is more helpful than a volume of precept, let me tell you how a woman doomed by invalidism to spend her declining years within four walls, far from the beloved seaboard village of her birth, contrived to overcome the suffocated, shut-in feeling and suggest in a delightfully original fashion the surroundings of happier days.

The walls of her private sitting-room she had finished with a three-foot wainscot of driftwood gray below a paper representing a limitless expanse of ocean and a quiet sky against which seagulls dipped and soared. The ceiling was appropriately covered with a design of fleecy clouds through which were caught glimpses of a clear blue sky. The view of neighboring buildings was softened and obscured by filmy curtains of pinkish yellow which gave a sunshiny effect even on stormy days, and the overhangings were of a thin striped silk in deep Mediterranean blue and cool sea-green.

At one end of the room, extending to the ceiling, was a great fireplace of field stone carefully selected for color, with a heavy weathered plank for mantel-shelf.

In this delightfully homelike room the flower-loving owner has chosen the old-fashioned garden design in chintz as the basis of the color scheme, which is accented by the use of fresh flowers. Home of Mr. T. Hunt Talmage, Hauppauge, N. Y.

With furniture of gray wood and wicker brightened by cushions in coral and blue, and a rug of seaweed brown upon the floor, this restful retreat produced an illusion of unbounded space and suggested the tang of salt sea breezes with a vividness almost palpable.

As final touches, a number of family treasures were introduced. An old ship print was framed into the chimney-breast, and a pair of antique green glass bottles shared the mantel with some branches of rosy coral and a piece or two of pewter. Brass-bound ship's lanterns served for lighting fixtures, and a pair of quaint little open-shelf cabinets of plainly Oriental lineage were filled with such miscellaneous souvenirs as the old New England sea captains were wont to bring home from strange quarters of the globe. In sultry weather the restrained color scheme was refreshingly cool, while in winter, with branches of bright berries filling the Chinese vases and the old brass kettle beside the hearth, which reflected the dancing flames of the logs that glowed and crackled in the chimney-place, one had the sense of sitting at ease in a snug and pleasant room, gazing out through wide windows upon the sea whose coldness only intensified by contrast the warmth within.

Another room, more conservative yet equally original, was likewise designed by its owner, one of the striking ivory-skinned brunettes to whom pale tones of pink are so becoming. She chose for its theme a flower she particularly liked—the morning-glory. The walls were stippled in two tones of the faint elusive blue of that delicate blossom, and the woodwork was finished in the soft green of the foliage. Pinkish cream striping outlined the door panels—some of which were adorned with painted clusters of morning-glories—and picked out the moldings. Against the windows, suspended from a green-painted cornice, were hung three thicknesses of gauze in ivory, pink, and blue; the last-named, next the room and bound with green wash ribbon, being looped back to the sides over green glass rosettes. Glazed chintz in morning-glory pattern covered a slipper chair and chaise longue and was used to upholster the head- and foot-boards of the graceful French bed. The bedspread and draped dressing-table were in taffeta of a changeable blue and pink, which in certain lights blended into an exquisite lavender. Green glass lamps and tall crystal candlesticks were shaded with blue chiffon, and the rose tones were accented in small pillows, the piping of the upholstery, and the covering of a low folding screen which protected the chaise longue from draughts. An interestingly individual touch was contributed by a collection of old flower prints chiefly in faded mauve and pink, all framed alike in tarnished gold and hung close together to form a large panel upon the principal wall.

In contrast to these rather expensively appointed rooms was a gay little kitchen decorated by a young married woman whose hobby was her vegetable garden and whose brain was as full of ideas as her purse was empty of surplus cash.

With her own hands she painted the walls and woodwork creamy yellow and the furniture and interiors of cupboards lettuce green with pimento-red edges. Around the walls close to the ceiling, and again three feet above the floor, were stenciled narrow green and red borders, and the principal panel of each door was decorated with stenciled horns of plenty from which were pouring vegetables and fruits in their natural colors. Her salt and pepper shakers were in the form of tomatoes, and the colors of the vegetable patch were applied even to such minor objects as the handles of knives and forks, the edge of the breadboard, and towel borders. The curtains were yellow cheesecloth banded with green gingham, and as a spiritual tonic at those moments which come to every housekeeper, when the kettle boils dry or the soufflé emulates Humpty Dumpty, she hung on one wall a framed color print of a beautiful garden vista, and on another a green pottery wall-pocket filled with sprays of Chinese lantern.

Of course the seemingly casual touches, the unexpected glints of color, and such apparently fortuitous happenings as a pottery vase of exactly the right color for the flowers it contains, or a row of yellow mixing bowls on a blue-painted shelf, are not really afterthoughts but the result of deliberate planning; and although the last to be placed, they sometimes supply the starting point for the entire scheme. For instance, if you have spent years in making a collection of old pink lustre, an entire room may be built around it.

Any hobby can thus be capitalized to the notable enrichment of the decorating scheme. Instead of pink lustre, your interest may center upon silhouettes, or samplers; on the ship motif, or on old coins or candlesticks. Or, again, you may be expert in the art of needlepoint, or weaving, of soap sculpture, or batik, and your home will gain in individuality and beauty through the exercise of your special gift.

It is, alas! but too easy to overdo these vitalizing touches. A dozen silver trophy cups grouped on shelves or ranged along the tops of bookcases give individuality and awaken interest, but an array of fifty or more produces the impression that one has unexpectedly blundered into a jeweler's store.

Rooms talk—indeed they do. They proclaim in a manner more eloquent than words your use or abuse of good taste.

One breakfasts in the rainbow when the morning light shines through this interesting collection of colored glass, ingeniously arranged in antique cupboards with backs removed, which have been set against the windows. At the home of Mr. Henry W. Howe, Bedford Hills, New York

Photograph by Mattie Edwards Hewitt

PICTURE LESSONS IN GARDEN MAKING—I

This intimate little nook, part of the beautiful and comprehensive garden scheme of Mr. Isaac T. Starr at Laverock, Pa., is surely an inspiration for any small garden—even the small conventional city lot area could reproduce this effect, almost in detail. The urn and pedestal form a necessary terminus to the short vista and without some such object interest would be sacrificed. The random pattern of the stone walk lends distance and the tree trunk on the right plays a real part in carrying the eye down the line. The mixed planting is of varied texture and is gay with color.

Colorful linens for the luncheon table—
blankets and bathmats too follow the road of cheer

The new in napery

LUCY D. TAYLOR

Changing styles run in cycles. Among table linens the snowy white napery which made handsome background for china, silver, and glass on 'grandmother's' finely appointed table has returned, and stands in full favor for formal occasions as well as for lesser ones. Among many conservative leaders, of course, it never lost its place, but has always stood as the symbol of dignity and finesse.

However, new colorful modes of decoration are also finding expression in linen damasks of smart hue and fascinating pattern, varying from plain center and simple broad banded edge to the typical damask design in two tones. Between lies a still newer adaptation in which the pattern is so planned as to break up the color surface without following the lines of classic damask design.

There are also many more informal ones with plaids and stripes—some in mixed colors such as brown and green, blues and yellows, and others in two tones of pink, blue, lemon, cream or lavender. In price they run all the way from $4.50 up to $21.50 and more for the fine handspun quality.

One delightful group recently seen in a country house breakfast room shows proper use of the cloth with plain center and broad bands of contrasting color. It is in a pleasant tone of blue with white band—making a lovely setting for the blue and white Canton china, the silver and fascinating little red lacquer fruit set. With glint of glass and silver—which latter, incidentally, is usually particularly attractive with blue as background—the effect is extremely inviting and very smart.

A mauve luncheon set is also to be had which shows how prettily figured colored damask may work into the color scheme of the room when handled properly. The well-balanced pattern of irregularly placed dots and nicely proportioned bands suggests a delightful arrangement for the small dining room where informality is the keynote of the decoration. This particular cloth comes not only in soft delicate mauve but likewise in green, blue and pink. As used in a certain small dining-room it well illustrated another one of the 'how, where, and why' questions in the use of colors and patterns to get proper effect with glass, silver, and china. In this particular case, the walls were soft green, the furniture well-toned maple, and the old hooked rug gave variety of color. The curtains were in mauve organdie, and the patterned mauve and white cloth made delightful accent in the setting.

A tea group is shown upon one of the newer white cloths in pretty, open pattern—fresh and dainty (see left). Tea-tables are so often over-crowded and the very nature of their miscellaneous array makes them hard to arrange. How inviting they may be made with careful thought on choice of cloth and china is well illustrated in this particularly pleasing arrangement. With blue and white china, the silver and glass, the white cloth makes a correct setting .

The old hit-or-miss service in the dining-room has gone, and we are learning to search with painstaking forethought in buying and a keen appreciation of decorative values in a room. If a colored cloth is being used, the strength of the tone as

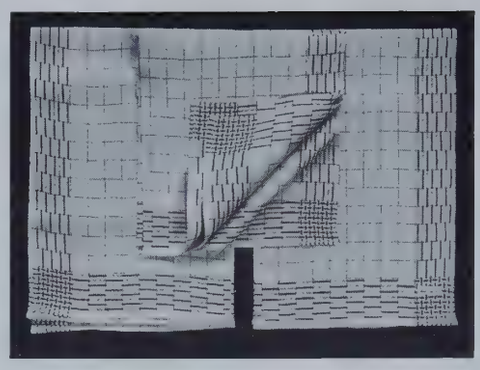
An inviting tea-table arrangement by Jane White Lonsdale, Decorator, with carefully chosen blue and white china, silver, glassware, and white damask cloth new and very dainty in pattern

it spreads over the whole surface must be balanced by the other colors in the room to get a really delightful composition. China should be chosen to afford contrast and still be harmonious. Otherwise the mixture of the patterns of china and cloth may produce an unpleasant effect of 'color clutter.' If the cloth is in a plain tone, the china must either be plain in contrasting color or it must show bands or pattern that are bold enough and strong enough to hold their own against the strength of the background of the cloth. If the cloth is a broken tone as in the luncheon set shown on page 45 it is usually wise to use a plainer set of china either in white or cream or of exceedingly simple pattern.

The same choice of pattern to properly enhance our china prevails in the case of the fine white cloth. For example, on one dinner table, the damask is the finest made with exquisitely soft sheen and feathery fern pattern. The china gives delightfully broken surface in fine pattern —and the silver likewise echoes the same quality. Other styles of white cloth recommend themselves for practically every type of china pattern and glass. These are the little bits of fineness which make the difference between ordinary effects and those of real distinction.

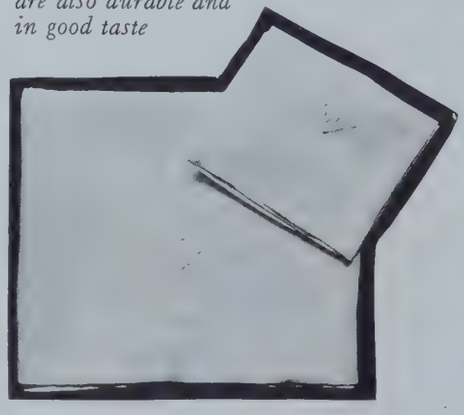
In one lovely set for luncheon the cloth is a fine quality of peach colored handkerchief linen and the motif is in white. It is known as replique and is very new and smart, also very French in character.

In the bedroom, white still holds its own. With the exception of an occasional colored silk set of sheets and pillow cases (such as one store reports recently made to order for a famous opera star), color appears only in the blankets and here we have some perfectly fascinating all-over patterns and solid tones—things that would have been unheard of ten or fifteen years ago. The standard pink and its twin blue that have been familiar through our childhood days are giving way to soft pastel green, mauve, raspberry and creamy lemon, yellows and buffs.



Color is introduced even into the kitchen these days, and this smart glass towelling comes in cream and orange

The white towel (right) with small embroidered dot never goes out of fashion. The linen sheet and pillow case (below) with hemstitched border and neat monogram are also durable and in good taste



Blankets now come in many soft shades which add pleasantly to the whole color effect of a room

Bath curtain of soft yellow with attractive bathmat, towels, and facecloth in checkered design of dark blue

Towelling too has acquired an added emphasis of color and pattern. Bathrooms that used to be cold and solemn have become quite different under the magic of the decorator's hand. Color in bands and borders is being freely used for decoration. On both bathtowels and linen towels it makes cheerful notes which are most welcome. The entire sets of mat, bathtowels and facecloth are effective and attractive; and even the very small apartment bathroom with these, added to the new sort of curtains, finds cheerful relief from the cold dreariness of plain tiling and flat walls. In the bathroom shown above the bath curtain is soft yellow, the window curtain green and the dark tones of the blue checks in the towels and mat make very nice contrast.

There is a wealth of interesting material following these general style trends. Color and pattern have come to the fore, and when skilfully used in dining-room, bedroom, and bathroom, prove both stimulating and delightful.

Surprises among the Roses in a late summer ramble among the climbers at Breeze Hill

September satisfactions

J. HORACE McFARLAND

Late September is the time when I think Roses at Breeze Hill give me more reward than in any other month. This is said in no forgetfulness of the delights of the first blooms or any lack of appreciation of the grand burst of bloom when the Climbers do their best for me. As the season goes on and one has sprayed and dusted and cultivated and compared, each opening bloom becomes particularly precious. This, I presume, is why the September flowers look so good to me.

Last September I got a wonderful 'kick' out of a variety from which very little was expected. It was a Rose named for the treasurer of the American Rose Society, S. S. Pennock, by that shrewd and able German hybridizer, Wilhelm Kordes, of Sparrieskoop, in Holstein. It had not before seemed particularly important, but in mid-September a great shoot more than three feet high gave me a literally tremendous bloom, just about as nearly perfect in all respects as any Rose can be. It stayed, and stayed, and stayed, hot sun and morning showers having no influence on it, and it was followed on the same plant by other tremendous flowers. We have passed over a good variety because nobody has been pounding the drum about it.

There are other September Roses worth noting. Willowmere was our best 'splash' at Breeze Hill not only in September but also in June and July, in part of August, and even into October. Plants of Mrs. Henry Morse that joined with it rather closely in color and form stayed with it also on persistence of bloom.

That Rose of great size and perfect bloom, Mrs. William C. Egan, justified its naming for the helpmeet of America's finest gardener last September, as all the rest of the time. It is not unique in color or form, but it is better than anything that it nearly resembles, and it should therefore take its own place.

This question of Rose similarity brings to mind a comparison I have been intending to make between four similar Roses, which are Climbing American Beauty, Bess Lovett, Baroness van Ittersum, and Zephirine Drouhin. I ought to add a discussion of Countess M. H. Chotek, but as I only know that Rose through occasional visits to it in the Arlington test-garden, my acquaintance is purely incidental.

When Climbing American Beauty became a factor it was at once seen that we had a real advance in Hardy Climbers. Its first bloom is breath-taking in beauty, fragrance, and abundance, and no Rose anywhere could possibly be more thoroughly delightful. Unfortunately, after two or three days of this great beauty, the first flowers begin to fade, just as if they had been drenched with boiling water, each petal staying 'put.' If one gets at the plant with shears the dead flowers can be removed, and then the Rose stands out in beauty scarcely less important than its first showing. This attention, however, is just a little hard to give, wherefore it seems proper to consider similar varieties which do not have this bad habit.

Bess Lovett is one of these. It is not nearly like Climbing American Beauty in form, being a little smaller and somewhat more cup-shaped, with the same generally brilliant light crimson aspect and certain characters of its own. It blooms abundantly, and grows easily.

A little earlier, a little looser, free from the dead petal trouble, is Baroness van Ittersum. But in some seasons it bleaches.

Despite my admiration for the wonderful Josiah Hoopes Rose first mentioned, if I had to have but one of the four it would be Zephirine Drouhin. This old Bourbon pet came into commerce as the work of the French hybridizer Bizot, in 1868. I do not know its history, but I do know that when that great gardener Peter Bisset took me to see it climbing over the entrance to his home in Washington, I wanted it. Its opening flowers are as good as Climbing American Beauty at its best, and they are perfumed as sweetly, though differently. The plant is as hardy as Silver Moon (although it seems as if it ought not to be because of its class), is a free and easy grower, and its twigs have no thorns whatever! The healthy foliage tends toward being bronzy. The bloom season is long, and occasionally an extra bloom develops in one of the later months, often in September.

ABOVE *Bess Lovett, one of the most satisfactory of the modern Climbing Roses; brilliant light crimson, large flowers, freely produced.* LEFT *Mrs. William C. Egan commemorates a worthy name. Pale pink, deeper center—a worthwhile bush Rose for September bloom.* RIGHT *S. S. Pennock, named for the treasurer of the American Rose Society, a late blooming variety of real merit*

THE HOUSE IN THE WOODS

The residence of
MR. JOSEPH S. L. WHARTON
Meadowbrook, Pa.

DE ARMOND, ASHMEAD & BICKLEY
Architects

The interesting roofing effect in this house is achieved by laying a course of shingles of double thickness every other row. The roof is stained green, to harmonize with the trees, and the heavy clapboard siding is brown

The interiors of this delightful house in the woods retain the simplicity of the exterior but they are slightly more formal. At the left above is the view from the dining-room looking into the hall. At the right above is a view of the other side of the hall, and in the background a corner of the dining-room. The plaster walls are relieved of harshness by colorful furnishings. Below is the living-room, with beamed ceiling, plaster walls, casement windows and a big, handsome stone fireplace

Cedar Hill, near Brookville, Long Island
the garden-on-a-hill of Mr. T. A. Havemeyer

Planting the hill garden

JOHN W. HARSHBERGER

Not all the places interesting to plant lovers on Long Island face the open waters of the Sound with its frequent bays cutting deeply between wooded hills, every bluff breezy with coolness in summer and vantage points for pleasing prospects of forest, silvery strand, and glittering waters. The number of available sites is perforce limited, and the really desirable situations have been occupied for many years. Those who have bought land within easy commuting distance of New York City have been obliged to use more inland locations. Whether this is the explantation or not, we find that Cedar Hill purchased by Mr. T. A. Havemeyer in 1910 is at Brookville, some five miles back from the open Sound a little off from the northern turnpike between East Norwich and Roslyn.

Cedar Hill was an abandoned farm called the Maybe Farm, and of local fame from the fact that a generation ago Mrs. Maybe and her daughter were murdered by a negro, who afterward paid the penalty for his crime. Part of the arboretum and garden occupy the flat land in the dry part of the valley of Mill Neck Creek, a stream which rises in springs on the Havemeyer property, runs a short distance, and then disappears in the glacial gravels to reappear further north as a stream which feeds two artificial ponds before draining into the marshy shore of one of the arms of Oyster Bay. The hilly part of the farm consists of rather poor gravelly soil characterized by a second growth of columnar Red Cedars and Sumach bushes, rather unpromising conditions for improvement. The property includes about 44 acres, of which 25 acres have been planted experimentally to nursery stock and are cultivated as part of the formal and wild gardens. Two small ponds are attractive features of the estate, while a greenhouse nearby the old style Long Island house, a pumphouse and modern garage are the buildings found on the grounds.

Fortunately, the owner recognized the fact that there is a kind of gardening and a selected list of garden plants which would thrive on the poor, porous glacial gravels of the hill slopes. The native vegetation of such hills, consisting of Laurel, Blueberries, Bearberry, Trailing Arbutus and Red Cedars, indicated that the soil had an acid reaction and that success in future gardening operations could be had in the use of those plants which would thrive under those particular conditions.

The writer early in his career as a botanist, while a summer student at the Arnold Arboretum in 1890, came in contact with Jackson Dawson, a man who was unusually successful in the growth of plants, which were a failure in the hands of other men. Mr. Dawson seemed to have an intuitive appreciation of the needs of the plants which were considered refractory. He grew in open flats the creeping Snowberry (Chiogenes hispidula), Cowberry (Vaccinium vitisidaea), the Trailing Arbutus (Epigaea repens) Galax (Galax aphylla), Shortia (Shortia galacifolia), Alpine Azalea (Loiseleuria procumbens), and other plants of like difficult culture before Coville and other ecologists demonstrated that such plants thrive best in an acid humus, in which soils leaf mould is an important ingredient. He would take the seeds and plants from far off China and Japan and make them grow, however unpromising they were when they arrived at the arboretum. The success of many Arnold Arboretum trees in the climate of Boston is due to the nurturing care of Jackson Dawson. Mr. Havemeyer has been fortunate also in securing the services of Albert Lahodney, a Czecho-Slovakian, who had served his garden apprenticeship in the gardens of Emperor Francis Joseph at Schönbrünn near Vienna, and who has conversed repeatedly with the Emperor about his favorite plants and who received a sabre gash across his head in one of the Balkan scrimmages with the Turks.

The successful planting of the barren hillsides of Cedar Hill is due to the interest of Mr. Havemeyer and the skill of his gardener, Albert Lahodney. Like Jackson Dawson, he can make anything grow. (I have recently visitied Scandinavia and in the garden of Prof. Frederick Boergesen at Hollebock, Denmark, the same success has been obtained with many alpine and arctic plants. The gardener there seems to have the same intuition.) Mr. Lahodney raises thousands of valuable Rhododendron seedlings, spreading the small seeds promiscuously on the mossy beds in the shade of the dense stands of deciduous trees on the flatter, damper parts of the estate. Along the steps leading through the woods up to the abandoned fields on the hill tops, he has growing not single plants, but masses of the white and pink Heather (Calluna vulgaris), the Crowberry (Empetrum nigrum), Labrador tea (Ledum groenlandicum), Laurel (Kalmia latifolia), Irish Heath (Daboecia polifolia), Sand Myrtle

A half acre of the native Bearberry (Arctostaphylos uva-ursi) planted on a gravelly sun-lit bit of hillside, with Flowering Dogwood and plants of a Chinese Cherry. The Bearberry was raised by cuttings in pots and transplanted.

(Leiophyllum buxifolium), and others, such as: Andromeda polifolia, Leucothoë catesbaei, Cassiope hypnoides, Polygala chamaebuxus, Erinus alpinus, Pachysandra procumbens, P. terminalis, Euonymus kewensis, Berberis verruculosa, Cotoneaster horizontalis. The taller, yet in habit dwarf, trees of this hill-slope, rock garden include Juniperus prostrata, Cunninghamia sinensis and Magnolia grandiflora.

On a trip with Mr. Henry Hicks to Mount Washington for living alpine plants, Albert Lahodney brought back Diapensia lapponica, Rhododendron lapponicum, Salix herbacea, Salix uva-ursi, Potentilla tridentata, Vaccinum vitis-idaea, Bryanthus taxifolius and other species. He made them grow in cold-frames covered occasionally with a sash using rocks and cobble stones in his bed to reproduce the soil conditions in the Alpine region of Mount Washington, as nearly as possible. Such success is due to three important factors. First, long apprenticeship, as an assistant gardener at Schönbrünn and elsewhere. Second, intuitive appreciation of the requirements of his plants. Third, a method of compounding a suitable soil. With difficulty the writer secured the formula for the soil mixture used in the cultivation of many of the refractory plants mentioned above. It consists of 1 part loam, 1 part humus (black soil), Alphano humus, or peat, and 2 parts of leafmold. Of course, it is understood that the loam is a sandy one. This mixture is then placed in a square pen constructed of concrete walls about 18 inches high. The middle of the space is occupied by an open air furnace with a smoke pipe at one end. The furnace is spacious enough to take billets of wood as fuel, for over the furnace and around it is placed the soil mixture for sterilization. The Crowberry (Vaccinium vitis-idaea) grown in this soil mixture develops its natural fungous hyphae (mycorhiza) upon which its nutrition probably depends. A partial list of the plants which have been grown in the above mixture includes Arctostaphylos uva-ursi, Andromeda polifolia, Asarum virginicum, Calluna vulgaris, Corema conradi (addition of 1 part of sand), Dendrium buxifolium, Epigaea repens, Galax aphylla, Gaylusaccia brachycera, Kalmia glauca (no sand), Ledum latifolium (addition of 1 part sand), Shortia galacifolia, Vaccinium ovatum and Vaccinium vitis-idaea.

ABOVE *The woodland walk leading through second growth Red Cedar is a succession of revelations and surprises*

LEFT *The newly made Azalea glen all aglow with deciduous species*

The shady woods with springy ground have a native growth of the Cinnamon Fern (Osmunda cinnamomea. Here have been planted and are perfectly happy the Royal Fern (Osmunda regalis), Shortia galacifolia, Galax aphylla, Partridge Berry (Mitchella repens), Wake-robin

Continued on page 105

Butler & Corse, Architects

Photograph by S. H. Gottscho

AUTUMN

The residence of Miss Anna M. Steenken
at Saugerties, N. Y.

The graceful house ornaments of the northern home are the familiar outdoor plants of the warmer states

Palms as pygmies and as giants

J. P. GRIFFITH

Of the many and varied tropical plants that serve to decorate America's winter playgrounds, Florida and California, none have more impressive beauty than the Palms. In Florida gardens it is not unusual to find superb collections of rare magnificent Palms from the distant tropics—India or Siam, perhaps—grouped together with handsome Palm specimens native to our own country. While in the rich soils of California the more hardy types of Palms, such as the Canary Island Date Palm, rapidly attain unusual dimensions and majestic appearance. These splendid Palms have long been in favor with the Californian and there is hardly a public square in the state, excepting in the mountainous regions where the Canary Island Palm does not appear. It shows wide climatic adaptability.

Though there are some fifteen or sixteen Palm species native to the United States, the greater majority occurring in Florida, yet, as a class, Palms are essentially tropical plants and they come to us chiefly from the American and Asiatic tropics, where they abound in luxuriant growth. Several of our natives have great ornamental value such as the California Fan Palm (Washingtonia robusta) which assumes tree-like proportions, and, at the other extreme, the dwarf Needle Palm (Rhapidophyllum hystrix) native to Florida and the Southeast.

FLORIDA'S PALMS

The Royal Palm (Roystonea) and the Coconut (Cocos nucifera) are magnificent trees which are always prominent features in the south Florida landscape. The Royal Palm makes a splendid showing as a street tree and is highly favored as a tall background plant for garden use, appearing well also on the more spacious lawns. The Coconut Palm, so common a sight bordering the seashores of tropical countries, has become naturalized in Florida and although it grows best with its roots touching salt water and where the ocean breezes blow through its leaves, a handsome plant is often found in the interior gardens of Florida.

The Spiny Date Palm (Phoenix spinosa) from Africa makes a symmetrical clump plant for the Florida garden

Of the native Florida Palms which have real merit for ornamental planting the following species are usually preferred: Rhapidophyllum, Sabal palmetto, Pseudophoenix, Acoelorraphe, Cocothrinax and Thrinax. Of these only the first two are hardy enough for planting in the northern sections of Florida, the others being limited to the more tropical and protected sections of the peninsula. The Acoelorraphe, Cocos nucifera, Cocothrinax and Thrinax species are suited to planting near the coast. One of the Thrinax Palms (T. microcarpa) is of dwarf habit and develops a perfect grace and symmetry. Its elegant fan-shaped leaves are silvery on the lower side. Besides making a beautiful appearance in ornamental borders, on lawns, etc., it may be grown effectively as a pot subject for the conservatory or living-room. This Palm is, perhaps, the finest of all species native to Florida.

EXOTIC PALMS OF FLORIDA

Space will not permit the discussion of the two hundred or more species of exotic Palms which occur in the gardens of Florida. Some of the popular and more

Palms used in garden planting: young Royal Palm (Roystonea) with plants of the Fan-leaved Washingtonia in the foreground

Canary Island Date Palms as massed border plants in a Tampa garden, and California Fan (Washingtonia robusta) as specimens

valuable species will be mentioned. Those who wish a more complete knowledge of the subject will find useful Mr. Harold Mowry's Bulletin No. 184, 'The Palms of Florida.' Copies may be secured through the Experiment Station at Gainesville, Florida.

Of the Fan-leaved Palms the Chinese Fan Palm, a comparatively slow grower though hardy; the California Fan Palm (native to U. S.); and the European Fan Palm (Chamaerops), are the best known and thrive in all parts of the state. Palms with pinnate leaves and which have been widely planted in Florida are those of the Cocos and Phoenix types. The Blue Coconut Palm (Cocos australis) and the Canary Island Date Palm (Phoenix canariensis) are hardy over the northern part of the state and have been much used throughout Florida. The Plumy Coconut (Cocos plumosa) is another very popular Palm and is to be found well distributed over central and south Florida. This Palm develops a tall column-like trunk, surmounted by a plumy crest of long feathery leaves, making it especially valuable for avenue or drive planting. When used in gardens or on lawns, the plumy Coconut appears to best advantage in spacious surroundings. Other Phoenix Palms which are finding places more generally in Florida gardens are Phoenix sylvestris and P. tenuis, both of which are hardy over the state. Many of the Phoenix Palms are native to Africa. One of these is the Leaning Palm (Phoenix reclinata) which is most effective when planted in the corners of buildings or when grouped with other plants. It grows well in both central and south Florida.

The Golden Feather Palm (Chrysalidocarpus lutescens) presents a handsome appearance when used in the garden or as a tub plant for indoor decorative purposes and as Areca has long been a plant for house decoration in the North. This species hails from far-off Madagascar. It makes a bushy, feathery sort of growth, developing golden yellow stems and elegantly arched pinnate leaves. As it suckers very freely while young it soon makes a 'clump' plant and shows up to best advantage when individual specimens are planted for lawn or garden use.

Rattan Palm (Rhapis flabelliformis) has a decidedly shrubby character, and is both a garden and house plant

Unusual specimen of Plumy Coconut in a Tampa garden. This species also thrives in California

Cocos wedelliana is representative of the plumy Coconut Palms for house plants. Compare with the mature plant above

In addition to these species which are all more or less well known to Florida gardeners, there are a large number of strictly tropical Palms which can be grown only in extreme south Florida. Most of them are quite well suited to the almost frost-free coastal region from Palm Beach southward to the Keys and then up the West Coast to Ft. Myers. Some of the best of these are the Sugar Palm (Arenga saccharifera), the Fiji Fan Palm (Styloma pacifica), the Fishtail Palms (Caryota urens and C. mitis), the Pigmy Date (Phoenix roebelenii) from Indo-China, the Bitter Stem Palm (Hyophorbe amaricaulis), Chamaedoreas, Dictyosperma rubra, Raphis flabelliformis, Areca triandra, Ptychosperma macarthuri, Guilielma utilis, Hyphaene, Acrocomia totai, Euterpe edulis, and the Cohune Palm (Attalea cohune) from Central America.

Palm growing out-of-doors in California is largely limited to the southern part of the state. Most of the tender tropical species cannot be grown in this section as the temperatures and humidity are unfavorable for their proper development. A considerable list of the hardier species, however, do wonderfully well in California. The native Washington Palms (Washingtonia robusta and W. filifera) are somewhat of this type and the former species grows wild in the San Bernardini district. They are very handsome broad-leafed Fan Palms and make a splendid appearance in all stages of growth. They are widely used for street and garden planting in California and are probably cultivated more in the state of Florida than any of the other Fan Palms. Washingtonia robusta is thrifty even farther north, as in the Gulf Coast area where splendid trees are grown in the rich soils of the Mississippi delta at New Orleans.

The tall growing Sabals or Palmettos are sometimes used in southern California but not close to the seacoast. As already stated these Palms are native to some of the southeastern states.

CULTURAL SUGGESTIONS

Palms, according to their habits of growth, are ideally suited to planting in groups, as specimens, or for lining avenues or highways. It is usually necessary to give the young plants a certain amount of care and attention to get them established and into a thrifty growing condition. Once they are well established and having attained some size only a minimum amount of attention is necessary.

In Florida, Palms may be planted at any season of the year but the warm rainy summer months are given the preference. Watering at the time of planting is important and the Palms must not be allowed to suffer from lack of moisture during the first season at least.

For success in planting under Florida conditions, it will be necessary to dig large holes where the Palms are to be set, these holes being several times as large as will be necessary in the planting of the Palm itself. Holes should then be filled with a mixture of compost, decayed leaves, well-rotted manure in fairly large quantities and some muck or clay if the soil is sandy. The addition of bonemeal and sheep manure is also advantageous. If possible the holes should be prepared two or three months before.

Chinese Fan Palm (Livistonia chinensis), a garden plant in Florida and California, is also a favorite Northern house plant

COLOR COMBINATIONS FOR TULIPS AND IRIS

The subtlety of color harmony of different varieties is something that does not lend itself to mathematical analysis. Neither is it practical to take the catalogs and merely select those which according to law should harmonize. There are other factors than the stated color to be considered, such as relative height, season of bloom, the brilliancy and carrying power of the tints for example; and yet more there is the matter of relative size. It isn't by any means as easy as it looks. It is far from being a cut and dried proposition.

And yet this matter of color harmony is almost the foundation principle of a pleasing garden. We can go to the catalogs and pick out certain things that ought to go together, if the color description will accord. The given tint has different values in different associations. And so after all there is only one way of achieving satisfaction in color combinations of garden varieties of plants—the unscientific but very satisfying method of trial and error. Trials take time, and errors are disturbing to the sensitive soul. So when we are able to turn to the record of proven satisfactions the way to happiness is greatly eased.

The subjoined lists of combinations are by no means haphazard selections. They are from the compiled notes on the experience of years in practice of Mrs. Elizabeth Leonard Strang, the well-known Landscape Architect. As a contributor to these pages Mrs. Strang is familiar to our readers.—The Editors.

Deep rose with deep purple paler violets with lighter pinks

VIOLET IRIS

Purple King; dark purple

Kochi; dark blackish purple

Parc de Neuilly; rich plum-purple

Queen Caterina; pale lavender-violet

Juniata; clear deep blue

Albert Victor; light violet

Pallida dalmatica; light blue

ROSE TULIPS

Bartigon; geranium lake red, deep

Ariadne; brilliant rosy crimson

Mr. Farncombe Sanders; enormous lovely intense rose color

Centenaire; rose-crimson

Edmee; vivid cherry-rose

Louise de la Valliere; bright deep rose-pink

Clara Butt; well known best pink

Deep violet and orange

WARM DEEP VIOLET IRIS

Parc de Neuilly; plum purple

Princess Beatrice; lavender

Amas; large blue and purple, early

Perfection; s. light blue, f. deep velvety purple

ORANGE TULIPS

Lucifer; best one, deep orange rosy bloom

Orange King; deep orange shaded old-rose

Orange Beauty (Prince of Orange); terra cotta shade orange-yellow

Orange Perfection; brilliant Salmon-orange, large, intense

Mon Tresor; warm indian red coppery orange tone

Panorama; still more coppery

Heloise; Van Dyck brown, shaded old-rose

Lavender shades with yellow

YELLOW IRIS

Quaker Lady; smoky lavender shaded yellow

Ochracea; yellowish buff, flushed mauve

Afterglow; grayish lavender, suffused yellow

Nibelungen; s. olive-green suffused violet, f. deep purple edged pale yellow

Sindpur; subdued lavender and buff

PALEST YELLOW TULIPS

Solfatare (fulgens lutea pallida).

Leghorn Bonnett (elegans lutea pallida); the palest one reflexed

Isolda; long pointed flower, very pale, new

LAVENDER TULIPS

Rev. H. Ewbank; pale heliotrope, gray margin

Bleu Amiable; pale lavender, large, very late

Garibaldi; pale lilac bronze, edged soft primrose yellow

Yellow Perfection; light bronze yellow heliotrope flush, edge gold

Sir Trevor Lawrence; large dark violet-purple to give tone to the softer colors

LAVENDER TULIPS

Le Mogol; light violet

VIOLET TULIPS

Chester Jay Hunt; purple violet, holds its color well, does not fade

DEEP GOLDEN IRIS

Aurea

Sherwin-Wright; short

Mrs. Neubronner

MEDIUM YELLOW IRIS

Shekinah; pale lemon yellow

PALE YELLOW IRIS

Old Ivory; tall, new

Flavescens; old variety

DEEP BLACK-PURPLE TULIP

Superba; warm coffee tone, brown

Louis XIV; dark purple bronze

Zulu; purple-black

Zanzibar; purple-black

Purple violet with white and rose

WHITE AND VIOLET IRIS

Florentina alba; early grayish white

White Knight; snow white, touch of apple green

Fairy; white, tinted opalescent blue

Ma Mie; white, pencilled light violet

Zua; white tinted lilac, frilled and crinkled

Mary Garden; white, sanded light purple

Mrs. Horace Darwin; white, reticulated violet

Rhein Nix; s. white, f. violet-blue, very tall, general effect is white

Mme. Chereau; white, frilled blue

DEEP PURPLE TULIPS

Marconi; immense purple-violet

Sir Trevor Lawrence; deep violet-maroon

Louis XIV; dark purple-bronze

William the Silent; enormous dark purple-blue

Velvet King; dark purple and deep carmine-violet

Louis Seize; dark plum-violet

SOME BRILLIANT ROSE TULIPS

Ariadne; rosy crimson

Mr. Farncombe Sanders; enormous deep glowing rose color

Picotee; white, frilled pink

Pink tone harmonies

PINKISH IRIS

Rose Unique; the nearest clear pink

Queen of May; an old favorite

Mrs. Alan Gray; pale rose-mauve

PINKISH LAVENDER TULIPS

Melicette; soft lavender

Mauve Clair; soft lilac-mauve

Ronald Gunn; deep violet

Wally Moes; pale lavender, pencilled rosy lilac

Some striking blends

IRIS

Pacquita; claret

Prosper Laugier; s. bronze red, f. pansy purple

Gypsy Queen; s. coppery crimson, f. bright maroon

Plumeri; Reddish purple

Caprice; reddish, shorter

TULIPS

Heloise; Van Dyck brown, shaded old-rose

Suzon; palest flesh pink

The Fawn; dove color

Gris-de-lin; pale rosy lilac

Odette; yellowish cream, flushed rose

UP-TO-DATE DEVICES

A REFRIGERATOR THAT FITS UNDER THE SINK

Ask any housekeeper how many steps a day she takes from sink to refrigerator to table, and back again. She will groan and tell you that she couldn't

count, for no matter how small the apartment or cottage there is bound to be wasted energy at mealtime if the sink and refrigerator are separate units. This out-of-the-way electric refrigerator fits under the sink, has its storage compartment at right, with the drainboard above—which may be used as a work table if desired.

A NEW CLOTHES HOOK

No closet ever seems to be quite large enough! But this new clothes hook does a great deal toward stretching the capacity, and for the small cottage or apartment, where every inch of space is utilized, these hooks solve a very vexing problem. The hook is eight inches long and notched to hold securely and compactly six clothes hangers. Three hooks will equip the average clothes press and will accommodate eighteen garments. Individual notches for each hanger hold the garments apart, prevent crowding, and afford easy selection without rummaging. The hooks are stamped steel, nickel plated, and come in nickel, brass, or mahogany finish.

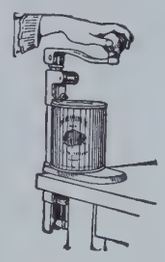
THREAD CUTTING THIMBLE

It is always a nuisance to stop sewing, reach for the scissors, and cut the thread. And dentists say that to bite the thread is one of the worst crimes you can commit against your teeth. This thimble pictured below carries a small blade for cutting thread or for ripping seams. She who has wielded a razor or a pair of manicure scissors for the latter job will appreciate this!

When not required, the tiny knife blade is simply pushed back beyond the end of the thimble. This can be done with the thumb of the same hand without taking off the thimble.

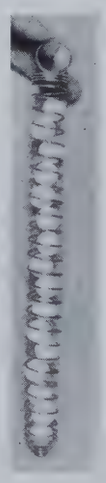
SOMETHING NEW IN CAN OPENERS

Good news for everyone in the kitchen—a new can opener! Its greatest recommendation is that during the opening operation you need not touch the can in any way, and all danger of ripped or injured fingers is eliminated. It is securely fastened, and comes in two styles of brackets—one for fastening temporarily or permanently to the table, and the second for fastening on the wall. It is simple to use: pierce the can and turn the handle. The can turns automatically until the top is cut out. The opener leaves a smooth rounded edge and permits the contents to be emptied whole. Another advantage is that it cannot spill. It is strongly constructed and attractively finished, and comes in two sizes.



EXIT THE MOTH!

Almost every day, it seems, new moth killing devices are brought to our attention, so serious is the problem of dealing with these unwelcome visitors to our clothes-presses. Preparations which need to be packed away in boxes and trunks never seem to be quite as satisfactory, for it is a bother to pack the articles away, and the odor seems to cling after they are brought out.



For these reasons, the home maker comes with glee upon this improved moth-ball holder, which exposes the ball to the air and hangs in any convenient place. Also, if desired, it may be placed in trunks and storage boxes, and even in pianos to protect against the ravages of the pest.

IT FOILS THE BURGLAR!

An ordinary lock with key is, after all, a fairly easy thing for even an amateur burglar to overcome. Perhaps you yourself have pushed a key out of the lock with a hairpin! This keylock is a very satisfactory piece of equipment for the back door, and when it is in place the door cannot be opened by an intruder. It is not difficult to adjust, is not obvious or in the way—and insures untroubled slumbers!

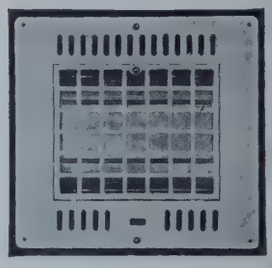
AN ELECTRIC MATCH

A quick lighter ready when you are! There is not a smoker alive who does not know the irritation of finding his pocket empty of matches, necessitating a trip upstairs or to another room. The lighter which he carries in his pocket is supposed to solve the problem, but it has been known not to work at the psychological moment—or, like the car, to 'run out of juice.' The electric match above does away with loose matches and the danger attached to them, and can be used anywhere where there is electric current.

The larger lighters have been excluded from some rooms because they take up too much room or because they do not fit into the decorative scheme. The electric match, however, is small, and is as appropriate for the daintiest boudoir as for the office. It is finished in eggshell in mahogany, écru, ivory, napier green and light rose. The lighter cannot tip over, as it has a weighted base. It is, of course, portable and attaches to any electric light socket.

ELECTRIC WALL HEATER

There comes a damp cold day in the fall, before the furnace is going, when instant heat is desirable, and the recently developed electric wall heater is a splendid solution of the problem. The heaters are permanent installations, set flush with the wall, about 12 inches from the floor. The heating units are enclosed in an asbestos-lined metal box in front of a polished nickel reflector. This box has about 400 cubic inches of air at the sides and back of the reflector, which becomes heated when the device is in operation. The asbestos lined metal box prevents scorching of walls and woodwork. The heaters are ideal for bathrooms, dressing-rooms, and hard-to-heat corners. They are finished in white or imitation wood vitreous porcelain enamel to harmonize with the decoration of the room. Only when heat is desired should the current be turned on, for a generous supply is available thirty seconds after you turn the switch. This makes possible notable economies, for the heaters may be used as auxiliaries to the main heating plant.



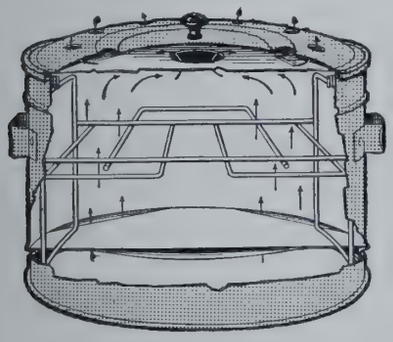
FOR THE HOMEOWNER

LAWN MOWER SHARPENER

Keeping an edge on the rotary knives of the lawn mower is a positive aid in keeping the lawn in condition. If the knife is sharp, you avoid the ripple effect on the cut surface. A blunt knife pulls and injures the grass proportionately. Of course, the proper grinding on a regular machine is the best way of resharpening knives, and this should be done at least once, and, better, twice in the season. But a good deal can be done in keeping the knives very nearly up to pitch by using a proper carborundum sharpener that is conveniently fitted into a metal holder with a slotted opening that has the proper angle so that it will run easily along the knife edge. This handy tool is effective in working out any of the casual nicks that get into the knife through the ordinary accidents of operation. It is in effect as though you were to take a section of an old-time knife sharpener.

A NEW OVEN

Many a time the hostess finds herself with oven full, and one more dish to bake. And that's where the top-of-the-stove oven, the mechanical construction of which is shown below, comes in very handily. Or she may want to cook her roast in the big oven at a slow heat, and at the same time bake biscuits in a hotter oven; again this convenient small oven solves the problem.



It may be used for broiling, baking, browning, or toasting foods over a single flame of any type gas, gasoline, or oil stove. Its double bottom and double top are vented to ensure a warm air circulation and there is a two-level rack inside for either fast or slow baking. This oven not only reduces kitchen heat during the summer, but also cuts down on fuel bills for baking. It is very practical, too, for any food that may be baked in a large oven may be baked just as well in this small one. It is inexpensive and easily kept clean, and takes up little space when not in use.

FOR YOUR GARAGE DOOR

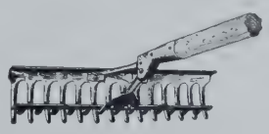
How many times have you been just about to back out of the garage when a gust of wind blew one of the doors shut, smashing into the rear mudguard? How often have you driven up to the garage, hopped out and opened the doors, and returned to your seat just as they blew shut?

This new garage door holder chases such memories down into your subconscious mind forever! It automatically locks the doors in an open position, preventing the wind from blowing

them closed. (Incidentally, it may be used on any door or gate where it is desired to keep it open.) It is easy to apply and all parts are interchangeable and fit right or left doors. The doors can be opened to any angle by moving the guide rail to or from the edge of the door.

SELF-CLEANING LAWN RAKE

One of the irritations of raking the lawn is the fact that the débris collected by the teeth jams up in such a manner that the worker has constantly to



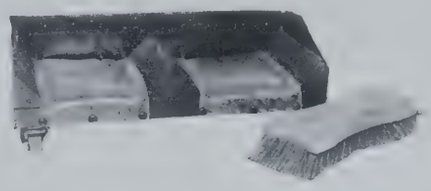
up-end the rake and clean out the working part, usually with his fingers. In this self-cleaning rake an attachment is introduced which can be pinned up when the rake is to be used in the ordinary way, but when lawn cleaning is to be done, the pin is to be pulled out, and the cleaner rod drops down by its own weight. This prevents the constant filling up of the spaces between the teeth by the collected rubbish, the weight of this special part being sufficient to keep the teeth well cleaned. With the cleaner released the rake cleans itself every time it is raised off the ground.

YOUR THIRD HAND

That third hand that you have so often wished for may at last be had at small cost. The new metal device shown below is for holding back check-book stubs or other bound papers. Many are the checks that have been blotted and smeared when the stubs have flopped over at an inconvenient moment, and many are the papers that have blown into disorder while their owner's head was turned away for a second.

EASY CLEANING

Scrubbing tiled or wood or hard rubber floors is not very easy on the knees, and your cleaning woman will appreciate this scrubbing coaster with



padded kneeling space. It rolls on ball bearings and will not scratch or in any way mar the floors. You will find that ever so much more cleaning can be accomplished in a day if your cleaning woman is not tired out when the job is half done.

MANY PURPOSE PLATE

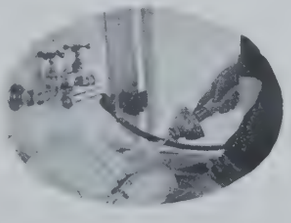
One of the newest utensils for the kitchen is the aluminum plate illus-

trated below. The plate is placed over any flame for the protection of cooking food, and works on the same principle as the wire gauze over a Bunsen burner. Burning is due to concentration of heat, and this plate, like the gauze under the glass beaker in the laboratory, acts as a diffuser.

The plate serves as a double boiler, and acts as a waterless cooker for the preparation of vegetables.

NEW DISH WASHER

Asked what they considered the most thankless task concerned with kitchen work, 90 per cent. of the housekeepers of to-day would probably say 'dish-washing.' Red hands, bad temper—and all to do over again after the next meal. The dishwasher below does the disagreeable task for you in a fraction of the time and with little effort on your part. It is absolutely sanitary, for it washes the dishes with running water—no closed airless spaces. A removable soap container fits on



the end of the hose; the hot water goes into it faster than it can come out, making heavy soap suds. This hot soapy water comes through the nozzle in a flat stream, which cuts the grease and cleanses easily. For rinsing, simply pull off the soap container, and send out a stream of clear hot water.

Cleanly, quick, and efficient ways of cooking—
dirt, stoking, and early rising off the household program

Fluid fuels for the modern kitchen

P. E. FANSLER

I suppose that I may, with reasonable logic, lay claim to some first-hand knowledge of the thermal technique of cooking with many fuels. Prior to accumulating a family—and since, too, for that matter—I personally have prepared meals for parties ranging from myself alone to myself and eight guests, using as fuels: wood, peat, soft coal, cannel coal and anthracite, gasoline, oil, natural and artificial gas, electricity and even solidified alcohol. Who, then, may say that I have not a reasonable background for my story?

It would seem to be a kindergarten thesis to state that fuels are used in cooking for the purpose of subjecting the raw foods to the action of heat. We might, with a fair degree of accuracy, say that we want to put heat into the food. On this basis fuels may be classified according to the degree to which they permit, in the accepted method of use, of this accomplishment.

But fuels are not used alone, except when cooking in the open; they require special, and often costly, devices for their application. Coal cannot be burned in a gas range, and the electric range is not even 'fired' in the ordinary sense. Consequently we must link our consideration of fuels with that of their corresponding utilization devices.

Of course, if you ask me what fuel you should use I would at once counter with the question, 'What fuels can you get?'

THE OLDER METHODS

Only last week, while standing in the quaint detached kitchen at Mount Vernon, I was contemplating the life of our first President. So short a time has elapsed since that kitchen supplied the fried chicken, corn pones, baked ham and other delicacies to the 'First Gentleman' and his family; yet every morsel of food in that home was cooked in iron or copper utensils swung from the great crane over the glowing or blazing Virginia oak from the nearby woodlands.

To-day one need not be President to have available in his modest home self-feeding fuels that can be instantly brought into play, controlled with a delicacy equal to that employed in a laboratory, and even automatically regulated with the cook and family absent.

Electricity is, without a dissenting vote, the ideal fuel. There are two distinct limitations—ability to get it, and cost. If I were writing this for a magaine with a circulation among the great mass of American farmers, I would practically eliminate it from consideration because of the first named limitation. Farms can be easily and cheaply illuminated with one of the excellent little electric lighting plants. I have lighted my home in this way for three years, using the same 'furnace oil' as in the oil-fired boiler for heating in winter. But cooking is beyond the ability of the average farm lighting plant.

Considering the readers of Garden & Home Builder, I would hazard a guess that nearly all of you have electricity available, but the odds are that the other objection would apply—the price is high.

When I lived in Jacksonville, some sixteen years ago I was impressed with the low rates obtaining for residence lighting —5 cents a kilowatt hour—and, having first in mind a brand new wife who wanted to demonstrate her ability in the culinary art, I set about to provide the most nearly ideal means. That was before the day of electric ranges, and I had to build up my kitchen equipment by getting the General Electric Company to build an oven, another company to supply the 'hot plates,' and so on.

THE BEGINNING OF THE IDEA

In those days there was the beginning of an idea of building the heating elements into the bottoms of the various utensils instead of putting ordinary kettles on a stove top that was electrically heated. I am inclined to believe that this is the ideal way, provided that cooking could be confined to the use of less than ten pieces of equipment, but, of course, such a rule would be difficult to follow. This plan puts the heat-producing elements just where they will do the greatest amount of good, and the efficiency is tremendously high.

I remember, away back in my college days, when, at the University of Wisconsin, tests showed that, with a wood fire, in the ordinary kitchen range that might be found in the average home, not more than 5 per cent. of the total heat in the fuel reached the food. That meant a tremendous waste, but in those days, in a large part of the country, wood was easy to get and cheap. The 'hired man' saw that the wood-box was replenished and the ashes removed.

So when I found these unit cooking utensils, so built that from 80 per cent. to 90 per cent. of the heat-energy was transmitted to the food, it was no wonder that I was enamored with the prospect. Then, too, the rate that was named to me was but 2 cents a kilowatt hour, and my cooking bills seldom exceeded $1.50 a month. To-day the beautiful ranges available for electric cooking should sorely tempt the woman who does her own cooking. Of course, the greatest feature of fluid fuels is the ease and absoluteness with which they can be *controlled*. Any desired operation, requiring a high or a low heat can be carried on with variations of only a degree or two.

It is impossible to make out any kind of a table showing comparative costs of cooking with the different fuels, for the reason that the actual cost, in this age of luxury, frequently is not the criterion. In many a home it would be policy to spend $150 for an electric range and $10 monthly for 'juice' rather than to buy a $100 coal stove and spend $3 monthly for the coal. The saving of $7 would in no wise compensate for the dirt and dust inherent in the use of coal, or for the sluggishness in operation when a breakfast may be required at a certain time, irrespective of a poor draft.

No, it is not a question of relative economy. If you can get electricity at any reasonable price—say 5 cents a kilowatt hour—it is the ideal fuel. There is one definite exception, and that is where the cooking is done by the average careless servant of to-day. While electricity can be used with high efficiency, it also can be wastefully used. It takes a definite amount of heat to bring a quart of water to the boiling point. When it has reached 212°, it requires but a fraction of that heat to maintain it there. The careful cook will, if preparing any food requiring a maintained simmering, snap on the current to 'full,' and, when the boiling point is reached, snap down the four-way switch to 'low.' Simmering will continue with one-fourth of the current required at 'full.' Such operation spells economy.

CAREFUL COOKING WITH ELECTRICITY

A step in advance is the automatic range, in which the electric elements are thermostatically controlled. If you want to roast a piece of meat, it is necessary only to set the indicator properly; the oven will be brought to the desired temperature and maintained for a predetermined time, when the current will be shut off. These are wonderful pieces of equipment in the hands of a person with ordinary common sense, but they can eat up current, in spite of automatic devices, where carelessly used.

In using any kind of fuel that heats the surface of the stove, it is highly desirable that the stove top be perfectly flat, smooth and clean, and that the bottoms of the cooking utensils be flat and clean. I have seen many pots and kettles that had a slight rim around the bottom, which

Continued on page 102

Among OUR GARDEN NEIGHBOURS. *Readers' open column*

LETTERS *about Gardens and Homes* FROM OUR READERS

The question of soils

Editor Garden & Home Builder:

I wish I knew of a method, other than merely the plant-and-wait method of testing soils. That plan, or lack of it, makes it certain that there is a vast difference in soils, and yet I am unable to find out beforehand what that difference is, or to remedy a defect in it when the growing plant reveals it. As I am situated there is at least one advantage—access to a recently enriched city garden and to a country garden that is much as it always was, so far as soil goes. They differ widely as to results.

Not long ago I was raising both flowers and vegetables in still a third garden in the city, which in turn differed widely, not only in itself, but from the others. Of course, the old country soil is best now, and we are hoping that the present city one is showing in its peculiar action that new soil and special fertilizing are acting in a crude way, and that after a little, with good cultivation, there will be more uniformity in results.

This expectation is, as it seems to me, well borne out by the behavior of the other city garden mentioned, but which I have now given up. It had been filled up with pretty nearly everything that is moved in grading, street building or cellar digging, and I ran on unfriable clay, ordinary loam or field soil, and again on the finest of black stuff that was usually very fertile. I did what I could to mix these soils, if I can call them that, but the results were far from uniform. In my vegetable garden I could raise Beets, Beans, Lettuce, Tomatoes, Corn, Carrots and maybe one or two other sorts, but Potatoes would not grow, nor will they in my present city plot, nor would onions from seed. Cabbage was pretty nearly a failure, though a few rods away, in another part of the same wide garden plot, both Cabbage and Kohlrabi did well.

As to flowers, the difference was not so great among the sorts. It is the present city garden and the farm garden that differ widest. I cannot get Dahlias to succeed in the city, while at the farm plants from the same former seasons' plant grew like weeds and blossomed profusely, even when planted—last summer—on the sunless north side of the house. There was no sign of the suckering that turns my city plants into a lot of shaggy scrubs.

Where Asters, Calendula, Four-o-clocks, Iris, Peonies and other well-known sorts are doing fairly well in the city, out of the gas and smoke districts, the country growth is a wonder. Visitors will say that they have never seen such growth. This farm soil has never received any fertilizer except stable manure. I can assure you that where this manure contains red top or other wire-rooted seeds it is a terror to the cultivator unless the soil can be plowed every year and worked with a wheel hoe.

Space is not sufficient to go further now than to repeat that there is a problem of soils ahead of me (and I suppose others as well) that is hard to solve, except by the slow showing of the individual plants. Who knows of anything better?—John W. Chamberlin, *Buffalo, N. Y.*

A house plant of rare charm

Dear Editors:

For a house plant it is hard to find anything lovelier than the Cyclamen, or Alpine Violet as it is often called. It is a plant of exquisite charm. Its colorful, orchid-like blossoms against the rich, deep green of its foliage make a handsome sight in any window. It is a little difficult to grow, especially from seed, requiring expert care. Hence the amateur does well to leave the starting of it to the florist and purchase the young plant after it is in bud. Once well rooted it is not a difficult matter to keep it blossoming in the house for several months, or even carry it over for another year.

Very often there is trouble in keeping it healthy when transferred into the home from the florist's shop. The leaves frequently turn yellow and wither. The usual cause for this is the change from the moist air of its accustomed surroundings into the dryer one of the house, plus an insufficient supply of sunshine. A warm, partially sunny window is the most suitable location, although, of course, it must not be allowed to get too hot since excessive heat will scorch the foliage and prematurely blast the blossoms. Another disappointing weakness in this plant, which we must guard against, is the tendency of the bud-stems to rot early in their development. It is tantalizing, to say the least, when the plant is loaded with promising buds, to have only one here and there ever reach maturity on account of this trouble. The surest preventive is careful watering and correct light. A thorough soaking a couple of times a week, or when the soil feels dry to the tip of the finger, is the ideal way, and far outweighs the usual practice of administering only a little at a time at frequent intervals. Place the plant in the kitchen sink or a deep pan, and immerse the pot for two or three minutes, then allow to drain thoroughly before again replacing it in its saucer or jardinière. The disadvantage of the frequent small watering is the danger of root-rot. If the soil is not allowed to become sufficiently dry now and then to be properly aerated it will become stagnant and thus cause the consequent slow death of the plant.

At the close of the blooming season in late spring, cease watering and let the plant die down for its rest period during the late spring and early summer months. Leave the bulb in the pot and place in a dark, cool location free from dampness. In August again replant it for its winter growth. Loosen the old soil from about the bulb and refill the pot with fresh fibrous soil and replant the bulb as before. Give it a thorough soaking and once more stand it in its warm corner. Unlike many other house plants the Cyclamen is wonderfully free from disease of any sort, and it is not bothered with the various flies that annoy and do so much harm to many of these indoor plants.—Marjorie M. Moller, *San Diego, Cal.*

Cyclamen, or Alpine Violet, with its colorful, orchid-like blossoms and rich, deep green foliage, makes a most satisfactory house plant. For details of growing see Miss Moller's letter above

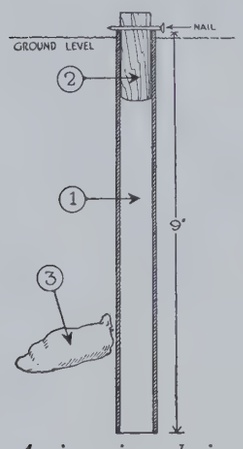
A new scheme for Dahlia stakes

Dear Editors:

The general practice among Dahlia growers is to set the stakes, which later are to support the plants, when the tubers are planted. This prevents a possible injury to the tubers if the stakes are driven after the plants have come up.

While a collection of these bare wooden stakes, often standing 5 or 6 feet high, does not make an inviting picture during the early weeks of growth, it does not matter so much in a garden where a special place is set aside for these flowers and where the plot is not too conspicuous. But when, as in the case of the average home gardener, the Dahlias must be grown perhaps right out in the open front yard, the presence of even a few unadorned stakes is a disturbing element.

A Glencoe, Illinois, man has overcome this difficulty in a unique way. Instead of driving the stakes into the ground when the tubers are planted, he sets beside each tuber (3) a section of one-inch iron pipe, (1) nine or ten inches long, with the top just above the ground level. To prevent dirt or other material from filling up the pieces of pipe, he corks them up with wooden plugs made from an old broom handle. (2) A nail driven horizontally through the plug near the top prevents it from slipping down into the pipe. When the Dahlia plants have reached a height where they need support, the plugs are withdrawn and the wooden stakes inserted. A couple of wooden wedges may be used to hold the stakes tightly in place.



An ingenious device for holding Dahlia stakes, the construction of which is described in the accompanying text.

According to this plan it is not necessary to set out the stakes until the Dahlia plants are 2 or 3 feet high. It is even possible, if desired, to use short stakes at first and, then longer ones as the height of the plant increases. In either case, the appearance of the front yard or flowerbeds is not marred by a group of unsightly props during the early weeks of the season.—Robert H. Moulton, *Chicago, Ill.*

French Hydrangeas in north Georgia

To the Editor:

Here in north Georgia where the temperature often falls as low as 18 to 20° above zero, the new French Hydrangeas are absolutely hardy, their only requirement being extremely rich soil and an abundance of water during the blooming season, which is from May to December. The late bloom is more intense in color than that of May and June.

They are fine for foundation planting, or as a hedge, or as clumps for the lawn. Even under trees half barrels can be sunk or cracker boxes set deep in the root-massed earth, and filled with rich soil, and here exquisite blooms will grow.

The only protection needed during winter is a mulch of leaves, to be left on as a compost the following spring. Cut the

French Hydrangeas at the home of Mrs. R. D. Moore, Winder, Ga. The plant is hardy, requiring a rich soil and abundance of water, and rewards its owner with a profusion of beautiful blooms. (See Mrs. Moore's letter below)

blooms with long stems, leaving three on the plant. The following varieties are commended: E. G. Hill, soft pink; Lillie Mouillere, bright rose; Mme. Auguste Nonin, dainty pink; Mme. E. Mouillere, fine white; Radiant, lovely carmine; Satinet, beautiful rose; Avalanche, quaint heads of paper white; Mousseline, the famous plumbago blue; and Souvenir de Mme. E. Chantard, bright rose.

The American hybrids introduced by Schiller are equally fine, but as they have been out only one and two years, cannot give a positive guarantee as to their hardiness. But they are lovely in the extremely soft shades and immense heads, some erect and others drooping enough to add charm to the plants.—Virginia Moore, *Winder, Ga.*

A dwarf bedding Dahlia

Dear Editor:

While huge Dahlias have made the fortune of that plant in American gardens English gardeners seem to be going in strongly for the small-flowered and miniature strains. By chance, a packet of Coltness Hybrid Dahlias was dropped into an English seed order for me last spring. Dahlias in my garden are to be regarded as an act of Providence, owing to the hot, dry, sandy soil. A daily flood is necessary to make them successful in my desperately well drained garden patch, and that is precisely what they had last summer with the result that I had for the first time in my life marvellous Dahlias.

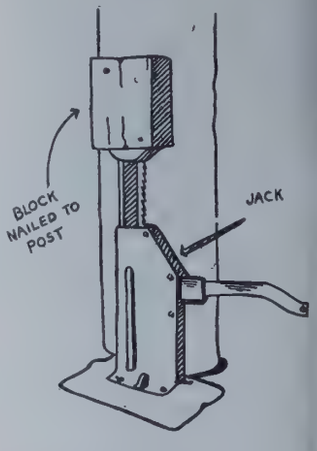
These Coltness Hybrids, since I did not know what they were or what to do with them, I planted in the outdoor seedbed May 1 with the Zinnias and other annuals. They came into bloom in August when only a few inches high, and from then on were a mass of beautiful single blooms about three to four inches across. The plants grew to about a foot to eighteen inches tall, one going to nearly three feet.

They provided a gorgeous range of reds, from orange scarlet to velvety maroon, with one sulphur yellow, and a fine salmon. Raised as annuals they are a fine addition to the garden and are beautiful material for cutting. For bedding purposes this dwarf Dahlia is a real addition.—Sherman R. Duffy, *Chicago, Ill.*

The ever-ready jack screw

To the Editor:

The next time you discover a stubborn post, one that positively refuses to come forth from its hole, go to your shop or automobile and get your jack screw. Nail



An easy way to remove a stubborn post: make your automobile jack work for you

a block of wood securely to the post; place the jack under the block, pour a bucket of water in and around the post, and remove it easily with one hand. —J. W. Biggers, *Nashville, Tenn.*

A DAMASK OF STRIKING DESIGN

with the romantic beauty of Southern Seas

Great palms raise their leaves on slender trunks, while deep lagoons sparkle against the distant mountains with the soft shimmering brilliance of the tropics.

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THE NATIONAL
Garden Association
TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

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SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICAN DAHLIA SOCIETY
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NATIONAL HORTICULTURAL ASSOCIATION
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

In the July issue we spoke of the fine work being accomplished by the various federations of garden clubs, and it gives us much pleasure to supplement that too brief report of their important activities with the following editorial on Conservation which is taken from the 1927 Year Book of the New York Federation.

'Every Garden Club should devote some time to Conservation,' says Mrs. Le Roy Barton, Vice-Chairman of Conservation. 'The Conservation Committee has prepared three illustrated charts, describing the tent caterpillar, the fall webworm and the bagworm. Supplementing these charts, leaflets have been prepared, giving information for the conducting of local campaigns against these insects.

'The purpose of these charts and leaflets is to inaugurate a statewide campaign under the auspices of the various garden clubs in order that a simultaneous and intelligent action may be taken to rid our trees of a very real danger. One set of charts and leaflets has been sent to each member club of the Federation and additional copies for individual use or for public posting and distribution in schools may be obtained at a cost of fifteen cents for each chart and three cents for each leaflet, or a complete set of the three with leaflets for fifty cents.'

OUTLINE OF METHODS TO CONSERVE OUR NATURAL RESOURCES

As an aid in the planning of club activities during the coming year, the following outline is published. It is suggested that each club concentrate on those subjects that are of local interest and develop them.

Parks
Initiate and encourage local parks. Control roadside weeds. Place barrels and incinerators. Distribute camper's 10 commandments.

Trees
Plant trees, memorials, etc. Join Tree Planting Army of American Tree Assn. Protection of trees: initiate drive on insect pests. Stop ruthless gathering of Dogwood. Reforestation of idle lands. Forest fire prevention. Observe Forest Week, April 24.

Wild Flowers
Protection against extermination: a. Flowers that will be exterminated by picking and those that will not. b. Useless transplanting Protection of the 'Vanishing Americans' by use of substitutes and imitations. Join the Seed Scatterers. Help enforce Wildflower Act, 1161 State of New York. Produce a costume play on conservation.

Birds
Preservation of birds for destruction of insects. Encourage feeding of birds. Bird House Campaign. Rigid enforcement of game laws.

Children's Gardens
Establishment of child gardens. Beautify school grounds. Visit and encourage children's gardens. Observe National Garden Week.

Nature Study Work
Identification of birds. Learn names of trees. Collections of pressed leaves. Learn names of wild flowers. Visit Botanic Gardens and Natural History Museums. Take hikes in the wood.

Traveling Libraries
Purchase boxes, fill with good nature-books, distribute these in schools for use of children.

Booths
Establish conservation booths at state and county fairs.

Use plenty of Christmas greens but spare the Holly and Laurel. Owing to the fact that Holly, Laurel, Ground-pine and Winterberry are fast disappearing, it is necessary that substitutes for these plants be used. The habit of decorating our homes and churches at the Christmas season is one that we should regret to see abolished. With this in mind, one of our member clubs held a competition among its members for substitutes for these. The results warranted a public display. Among the exhibits were wreaths of Spruce and Pine decorated with Barberry, Ilexberry, Viburnum berry, Pine cones, and Cranberries, Strawflowers, Poinsettias, Arborvitæ, Beech seeds, and Rosa setigera fruits. In the center of the display window were a small living Holly tree, Ground-pine growing in a pot and a few sprays of Laurel, labelled 'Vanishing Americans.' A few days before Christmas a small living Christmas tree was decorated with suet, berries and crackers, labelled 'The Birds' Christmas Tree'; and, on either side, hung on branches, were feeding stations. This excited much interest among the children and its influence was clearly shown around town on Christmas.

The following suggestions sent out by the Wild Flower Preservation Society should be considered by all garden club members:

'To the Committee or person in charge of the Christmas decorations of the church: The Wild Flower Preservation Societies throughout the country beg that you whose attention may not have been called to the subject will coöperate with them when decorating your church, in trying not to use Laurel, Holly, Groundpine or Winterberry. These plants are threatened with destruction if their present rate of use continues. *A yard of Laurel roping represents 20 years growth.*'

The Garden Club of America has always been active in this work of conservation, sending out the following Christmas-greens appeal: 'At Christmas time do not *buy* Laurel, Holly or Ground-pine even if the latter be preserved. People do not keep these prepared Ground-pine wreaths from one season to the next. The wood plants such as Ground-pine, Ferns, Partridge-berry and others are of the greatest importance to our forests as a ground cover. The trees would die without them and it has been estimated that forested slopes hold back the delivery of rains to the streams by sixty per cent. We are in grave danger of a serious wood famine so everything must be done to preserve our trees.'

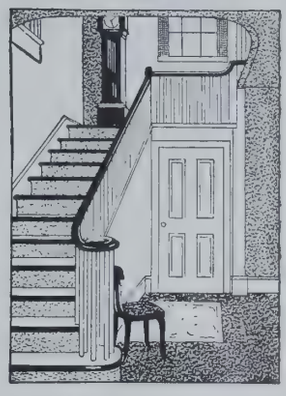
This matter of conservation is receiving more and more state and national attention, and the work done in Oregon is shown by this account, which was sent to us by Mrs. T. H. Sherrard of Oswego, Oregon.

> By the recent passage of a law to prohibit commercial exportation of certain wild plants, the State of Oregon has taken a step toward wild flower conservation. The law makes it a misdemeanor to dig or gather wild plants on public lands, or on private lands without the owner's consent, and forbids the exportation from the state of plants so dug.
>
> The list of plants prohibited includes all species of the following genera: Calochortus, Lilium, Fritillaria, Erythronium, Cypripedium, Calypso, Douglasia and Lewisia, plants which, in the opinion of the experts who drafted the bill, are in demand by commercial collectors, and are already becoming scarce in certain localities. A further clause in the bill gives the Oregon State Board of Horticulture the right to make exceptions, and to permit shipment from the state, of the above mentioned plants, at the discretion of the Board.
>
> The bill was sponsored by the Portland Garden Club, and in addition to its activity in connection with this law, the club is working to spread information and arouse interest in the matter of wild flower protection. Children of the public schools will receive small bulletins, telling them of the need for conserving the wild plants, and asking them to observe certain rules in picking.
>
> M. Henri Correvon, that eminent champion of the wild flowers, favors the seed method of propagation, and has successfully used it in sharing with the world the treasures of the Swiss alpine flora. The seed gathering cannot hurt the plants, and leaves the forest or mountain meadow as flowery as it was before; something that cannot be said of indiscriminate harvesting of bulbs and plants by commercial collectors.

For free constitutions for garden clubs, also for programs, write to the National Garden Association, Garden City, N. Y.

ELLEN D. WANGNER, Secretary.

These Are the Winners in The Pondosa Pine Question Contest



THE Pondosa Pine prize question contest has been an entire success. Spurred on by the $4000 in cash prizes, those who are planning to build, those who hope to build some day, architects, building contractors and lumber dealers from Maine to Florida and from coast to coast literally buried us under questions about the use of Pondosa Pine in building.

This contest has definitely proved two things. An intense and intelligent desire on the part of those who intend to build to know what Pondosa Pine will give them in better homes, better construction, more beautiful finish and trim. An equally intense desire on the part of architects, contractors and lumber dealers to know why they should recommend, use and handle Pondosa Pine so they can better serve their clients and customers.

This contest has had two very happy results. Twenty-four question askers have divided $4000 among themselves and are chuckling with glee. Thousands of question askers today know more about good lumber and how to get and how to produce satisfactory building results than ever before. The prizes spurred them to make an effort they might never have made. What they have learned will be valuable to them as long as they live.

If you did not compete in this contest, you can still obtain the great benefit it was planned to confer. Go to your architect, your builder or the local lumber dealer and ask him the questions you may have intended to send in—or which may have just come to your mind. You can't overestimate the importance of Pondosa in any building plan. You can't possibly know too much about it.

Pondosa Pine can help you too, Mr. Architect, Contractor or Lumber Dealer, to protect your reputation. It gives the most lumber value for every dollar spent by your clients and customers, and with it the satisfaction that lumber *only* affords. Address Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.

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Pondosa Pine

The Pick o'the Pines

YOUR GARDEN *in the month of* SEPTEMBER

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Colo.

The Northeastern Section

by T. A. WESTON

September for the keen gardener is by no means a period for taking things easily, as some are apt to imagine. As a matter of fact, it is a month when one has to hustle, both physically and mentally. Gardens are not made without looking ahead and the early fall is when one should consider what the garden shall be the following year. Gardens, except for those who do not have to consider cost, are not made overnight; even the ultra wealthy cannot have all they want at a moment's notice. Plants are not manufactured articles and many of the desired things are either not available in flowering sizes, or they refuse to give their best until they are fully established. It is possible even in late June, to have a nurseryman plant 10 ft. evergreens or even a 30 ft. Maple, but the same nurseryman would refuse to lift four year Rambler Roses in full flower and guarantee their survival. Successful gardening calls for patience; one must be prepared to wait. And after all, what is a year, two years or even five years? The real garden lover derives his greatest pleasure, not from achievements but from anticipations. Once something is accomplished the real 'kick' is gone and while he does not neglect that which has reached its maximum, he begins to look around for some 'new world' to conquer.

A BULB PLANTING SCHEDULE

Under the circumstances, September is the month to consider what the next year is to bring forth. If it be bulbous flowers in the spring, now is the time to order them. If you want Daffodils at their best, September is the month to plant, not November. The latter month is, for this section, quite the best season for planting Tulips and I aim at getting in all varieties before the end of November. Earlier planting may be done; but generally speaking, early planting of Tulips is liable to result in frost injury in the spring, and perhaps disease also. All other spring flowering bulbs as well as the hardy Lilies, should also be planted between the months of September and early December

Most of the hardy perennials, to be at their best, should be planted in the fall. Some, such as Peonies and Irises, even when fall planted, cannot take hold sufficiently well to ensure a full show of bloom the following season. But Irises of most types will certainly do well if planted before September is out. Peonies that are offered by dealers are not usually available until October but some readers have their own stock on hand and may wish to increase it. If the new ground is ready, there need be no delay between lifting and re-planting. There is no necessity to cut back the foliage of Irises or Peonies as is the custom when plants have to be packed for traveling long distances. Irises of the rhizomatous type should not be buried but should practically rest on the surface, the real roots alone being buried. And, if you want to see these Irises at their

best, plant on a rock-faced bank where they can get plenty of sun, be free from flooding and yet obtain adequate moisture. I never realized what the large flowered Irises could do until I saw four year clumps carrying as many as 50 spikes of blooms on such a bank. Even the supposedly shade-loving I. cristata with a western exposure, literally smothers itself with flower on such a bank.

DIVIDING THE PERENNIALS

Many other perennials can best be divided at this time, certainly all that have flowered. The late flowering Michaelmas Daisies are best handled in the spring when the new growths are quite short. Delphiniums, too, are more safely divided in the spring, although for preference I would do it in early September and forego the late flowers that usually follow the cutting down of the plants after blooming. I need scarcely point out that only the choicest Delphiniums are worth dividing. A choice strain of seedlings will always yield some good things but invariably there is some junk also. If you want all top-notch examples you must mercilessly scrap the inferior plants and make the most of the best, meanwhile raising a

Continued on page 72

The Pacific Coast

by ELIZABETH URQUHART

September is a favorable month for making cuttings of such shrubs as Camellia, Barberry, Cotoneaster, Daphne, Myrtle, Rhododendron, Japanese Privet (Ligustrum) and the Veronicas. The following bedding plants are also best propagated now by cuttings: Petunia, Heliotrope, Carnation, Pentstemon, Pelargonium, and Hollyhock. In the case of the last named make the cuttings from the new shoots growing at the base of the old plants.

It has been noted before but may be repeated, that the common Barberry (Berberis vulgaris) is the host plant for the spores of the wheat blight known as black rust, and as these spores are sometimes carried by the wind for many miles, finally alighting on the wheat, where the parasite takes root, it is not advisable to plant this species near any of the wheat regions, but select some of the others, B. darwini, B. wilsonæ, etc.

Directions for making and caring for cuttings have been given so often, it seems like repetition, but care must be taken about the proper soil, watering and protection until ready to transplant. While they must be watered regularly and daily at first, they must not be watered so often after the first week or two, or there will be danger of rotting the cuttings.

Prepare the garden for the autumn rains, by clearing away all rubbish, and annuals which are through blooming; and by spreading fertilizers on the beds, after digging and spading well, leaving the soil in a loose state with a rough surface to receive the rains. Set out seedlings already planted, and sow seeds of plants already

Continued on page 74

In the South

by ETHEL HUTSON

The first two weeks of September in the Far South are usually very hot and there is not much use in planting seeds as early as the first part of the month, for the heavy dew and the hot sun only cause the young plants to 'damp-off' soon after germinating. If, however, August was not spent in preparing the ground for the fall planting, the first half of September will be a busy time, as the excessive growth during the summer months makes it necessary to cut back shrubs and vines, clear away dead leaves, and spray to get rid of disease and insects. By the middle of the month the real garden season will open, when nearly all early spring blooming annuals should be planted and most of the hardy perennials.

Continued on page 74

Prize-winning in the gay nineties; preferred today

In the mauve decade, at the Chicago World's Fair, the gold medal was awarded to a living room group by Karpen. There, the late Honorable Francis Armstrong, former mayor of Salt Lake City, saw the suite, agreed with the judges, bought it. Today it still serves, thirty-four years young, beautiful, staunch, destined to take its place among priceless antiques in generations to come.

Years have intervened. Karpen furniture has become richer in tradition. Its fame and preference among connoisseurs and home-makers have grown mightily. Its style has kept ever apace with decoration. But its old-fashioned quality remains constant.

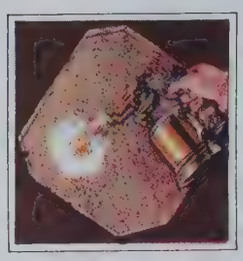
In the modish Louis Quinze love seats you see here, clothed in splendid Aubusson tapestry, there is that same integrity which won the first prize in 1893. Looking backward gives you the power to look forward to the many prideful years you will enjoy from any piece that bears the Karpen nameplate, whether for your living room, library, sun room, or hall.

Secrets seldom told about furniture design, fabrics, and craftsmanship are now revealed in an interesting booklet, profusely illustrated in color. You will enjoy it, will want to read it before you buy. Send the coupon below for *The Glorious Adventure of Home Furnishing* (CS) to S. Karpen & Bros., 801-811 South Wabash Avenue, Chicago; 37th Street and Broadway, New York City; or 180 New Montgomery Street, San Francisco.

ASK FOR KARPEN FURNITURE · · FIND THE NAMEPLATE BEFORE YOU BUY

MAIL THIS COUPON FOR "THE GLORIOUS ADVENTURE OF HOME FURNISHING"

NAME ADDRESS CITY STATE



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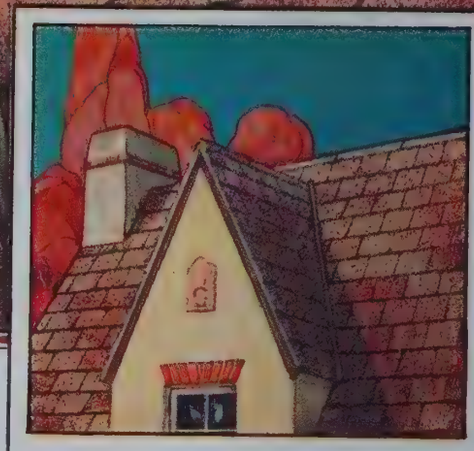
You can't burn asbestos ... even under the white-hot flame of the plumber's blow torch ... the well-known Johns-Manville test.



You may prefer the familiar American shape to the hexagonal shape of the larger picture. They possess the same color glory. They are tapered, too!

"Welcome" —says this genial roof

And *security* too, it says. Beneath the warm beauty of these Asbestos Shingles lie fire-safety ... permanence ... economy ... all that you would ask of a roof ... And what a variety there is to choose from! Two different shapes ... the Hexagonal method or the American method. Both shapes are endowed with vari-colored natural slate, deeply embedded in the shingle ... not just a surface layer. They come in reds, blue-blacks or in that glorious blend which is shown above ... *They are not expensive at all!* You can have one of these beautiful roofs for little more than the flimsy temporary kind would cost.

A postcard request will bring you further information. Write to Johns-Manville Corporation, 292 Madison Ave., New York, N.Y.

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RIGID ASBESTOS SHINGLES

Guard the beauty of your windows

in these three ways

Scratch a piece of ordinary window shade material lightly. Tiny particles of chalk or clay "filling" fall out. BRENLIN has no filling. It outwears several ordinary shades

THREE things are of utmost importance in selecting window shades. They must give long wear; they must harmonize with the room color and furnishings; they must operate with smoothness, ease, and precision.

Now you can be sure of meeting all these requirements in *your* windows—with beautiful, long-wearing Brenlin mounted on Breneman Rollers.

Brenlin window shade material is strong and flexible—much like tightly woven linen. It always hangs straight and smooth, does not develop cracks and pinholes like ordinary "filled" shades, and wears two to three times as long. Yet it costs only a few cents more.

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Breneman Rollers are made unusually efficient and satisfactory by means of a highly perfected spring mechanism. Jamming or sudden whirling of the roller is removed once and for all.

Be sure you get genuine Breneman products when you buy. The name Brenlin is embossed or perforated on the edge of every shade of Brenlin or Brenlin Stripes. The name "Breneman" is prominently displayed on the label of every Breneman Roller.

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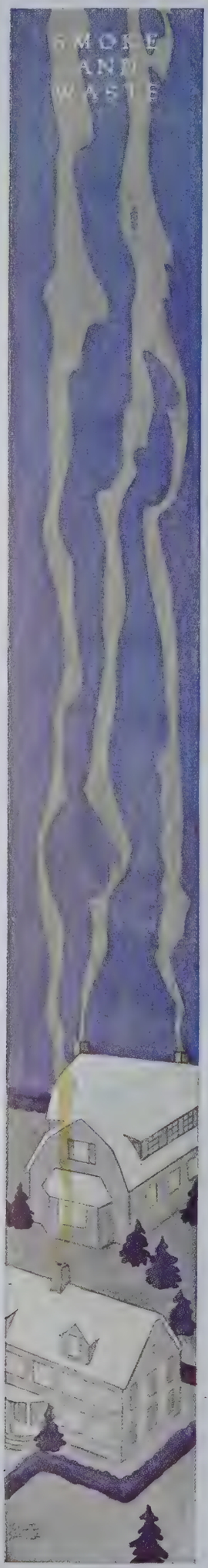

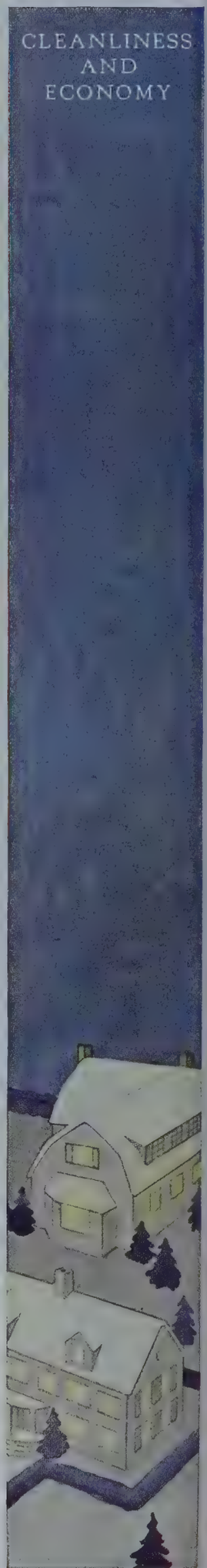

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that burns soft coal without smoking

Never again need you scan with sinking heart the rising quotations on anthracite coal. For the new Capitol 20-inch series smokeless boilers burn soft coal with all of its economies and none of its nuisance.

To residences and small homes this boiler offers the same efficient performance, the same money saving, the same clean chimneys that have helped industry comply with legal measures to abate smoke and its evils.

On every ton of fuel you buy it saves you the difference between the current cost of hard coal and that of the much cheaper soft coal. And the very smoke is burned in the boiler, making the saving two-fold.

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Capitol smokeless boilers are ready *now*, ready to go into your home and burn soft coal cleanly, ready to give you fuel savings that border on the sensational. Consult the Capitol contractor. Others cannot supply this amazing smokeless boiler.

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For 37 years, builders of dependable heating equipment

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SUPPLIED AND INSTALLED NATIONALLY BY ESTABLISHED HEATING CONTRACTORS

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of lasting steel in graceful, simple lines, in beautiful period effects. No matter what the style of your interiors, write today for Booklet T with suggestions from our interior decorating department. No obligation.

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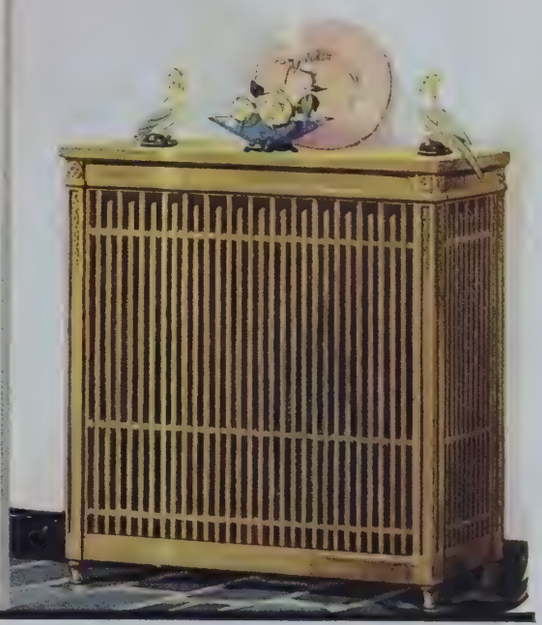

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INTERPRETING MODERN NEEDS

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To present fresh and agreeable arrangements of the newer fixtures, Crane Co. has with the assistance of eminent architects and able decorators prepared *New Ideas for Bathrooms*. This book is all that its name suggests: blue prints of floor plans, wall elevations, color schemes, and plumbing hints that may save costly mistakes.

Its companion volume is *Homes of Comfort*, a handy catalogue which shows the wide range of Crane fixtures, valves, and fittings. Both will gladly be sent to you on request. . . . Responsible plumbing contractors ask no premium for Crane quality.

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Kernerator-equipped home of Mr. Herbert Lubin, motion picture producer, Larchmont, N. Y. W. Kenneth Watkins, Architect.

No Carbage Can or Rubbish Pile
in Mr. Lubin's Beautiful Home

WITH the best municipal garbage collection, the garbage can is still a filthy, ugly nuisance. Think of it — for no more than the cost of a good radio, you can rid yourself of those daily trips and banish the dangerous basement rubbish pile in the bargain. Nothing to wear out — the Kernerator lasts as long as the building. No upkeep cost — no gas, coal or other fuel required.

All waste — not only garbage, but tin cans, bottles, old magazines, wilted flowers and rubbish of all kinds — is simply dropped into the handy Kernerator hopper door in or near the kitchen. It connects with your regular chimney leading to a combustion chamber in the basement. Here the accumulation is air dried and lighted occasionally. Metallic objects and other non-combustibles are flame-sterilized for removal with the ashes.

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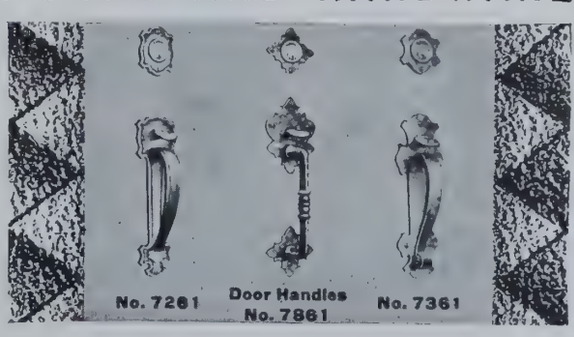
Where bright colors slumber in the midday sun . . .

STUCCO walls, red tiled flooring, sunburned pottery . . . and with blue sky and brightly colored home the cool, inviting welcome of the Sargent door handle. It is a perfect interpretation of the Mediterranean spirit, this door handle cast of solid, age-resisting brass. Beautifully finished. Slenderly graceful. Strong and enduring as the heavy Spanish door to which it gives access.

For any type of home there are particularly suitable Sargent designs. For any style of decoration you have choice of differently executed, yet perfectly harmonious, Sargent equipment (below, for example, are alternative handles for *this* door). Sargent Hardware is made in many period designs.

Sargent Hardware is the soundest possible investment. It is made of solid brass and solid bronze. . . . Age can only mellow these enduring metals. All moving parts are accurately machined, precisely fitted . . . friction and wear are reduced to a minimum. Sargent Hardware is assurance against future hardware expenditures. Let your architect help you choose designs suited to your home. Write for our book, "Hardware for Utility and Ornamentation." Sargent & Company, *Hardware Manufacturers,* 48 Water St., New Haven, Conn.

SARGENT
LOCKS AND HARDWARE



DON'T *cover* the worn spots ..*make them look like new!*

Here is an astonishing machine that scrapes, waxes and polishes your floor at a fraction of the usual cost

AN AMAZING new machine which plugs into an electric light socket like a vacuum cleaner, and requires no more skill to operate, enables you to do the job yourself.

It takes off completely the old varnish or shellac . . . sandpapers the floor to velvet smoothness . . . vigorously rubs in coats of wax . . . then polishes the wax to a lovely lustre.

The change in your floors astonishes you.

They look like new.

Not only that—but they stay that way, for the machine takes care of them forever after.

A few minutes occasional polishing, an annual or semi-annual rewaxing (operations absurdly easy), and your floors become the constant envy and admiration of your friends.

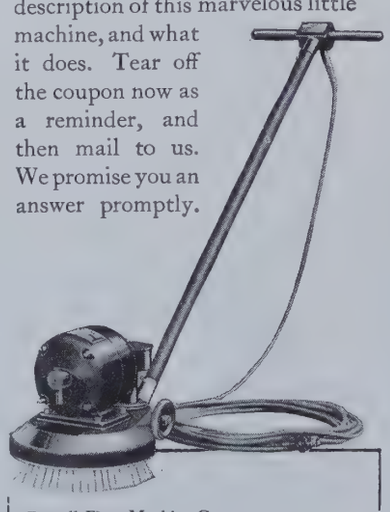
In addition, the Ponsell Floor Machine takes care of your other floors.

It gives linoleum a lustre surpassing anything you have ever known . . . a surface so immaculately smooth that dust and dirt have a hard time sticking to it.

The machine scrubs tile, cement, or any other kind of floors as they never could be scrubbed by hand, and without the least splashing.

We have branch offices in 24 cities ready to serve you. Upon request, we offer a *free* demonstration in your own home. Or if you are too far from our nearest branch, a 10-day *free* trial.

But first write for a complete description of this marvelous little machine, and what it does. Tear off the coupon now as a reminder, and then mail to us. We promise you an answer promptly.



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Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

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G, H. B. 9-A

Your garden in the Northeastern Section

Continued from page 64

batch of seedlings annually to ensure healthy stock. No matter what one does some sort of weakness develops so that it seems impossible to grow on, year after year, selected forms as is general in Europe where named varieties rather than seedlings, are favored.

INCREASE OF THE ROCK PLANTS

All kinds of rock plants of the free growing type can be divided at this time. Aubretias, Arabis, Saponarias, Phlox subulata and divaricata, etc., if they were cut back in July, will be a mass of short growths which can be separated into several portions, each with some roots. If a shaded frame is available, single pieces may be treated as cuttings and will be well rooted plants by the spring.

The various Dianthus can also be divided if the clumps are large, or the shorter growths may be inserted as cuttings. The hardy border Carnations will not readily respond as cuttings, however, and the new growths should be layered without delay. Make an upward cut partly through the stem and through one joint; hold it down with a hairpin and a little soil over the cut will insure rooting within six weeks.

SEEDLINGS TO WINTER OVER

All perennial seedlings raised from sowings made in May, ought to be in their winter position before this month is through. The quicker growing subjects such as, Digitalis, Delphiniums, Coreopsis, Wallflowers, Canterbury-bells, Galegas, Geums, etc., that were pricked out rather close when small, should now be ready for another shift. The extra hardy items can be set out in the border where they are to flower but Canterbury-bells and Geums are safer in a bed where they can be well covered with hay during winter; they shift readily in the spring. Wallflowers absolutely demand a deep frame as they will not stand exposure to freezing winds. The dwarfer, hardier form Cherianthus allioni, however, will stand in the open if well littered.

PANSIES AND VIOLAS

Pansies and Violas sown last month will need pricking out; and for preference, give 3 or 4 inches apart in a bed where they can be well covered over winter. It is not often that Pansies and ordinary English Violas carry through the summer well enough to provide dividing material in the fall and new stock should be raised from seed annually. The smaller corunta type of Viola, particularly Jersey Gem, however, always sends up a mass of basal growths in the early fall and for ordinary purposes it is sufficient to cut away the old flowering wood and divide the roots. Done in September, these divisions will make strong plants before winter and a little litter over them will bring them through. The true corunta purpurea and also munbyana which is not unlike it, also bush out in the fall but, as they are not so continuous in bloom as the hybrid Jersey Gem, they are not really worth a place except in a collection. The gracilis types like Lord Nelson, Admiration, Sapphire, etc., too, are less profuse blooming and are needless, save where a darker flower than Jersey Gem is desired and even in this shade, the new Jersey Jewell totally outclasses them, this having larger flowers, stronger growth and the perpetual blooming character of Jersey Gem. The dainty little deep rose pink Viola bosniaca (elegantula), often sold as Pink Pearl, is best raised from seed annually as old plants do not bloom so freely. The delightful pale lavender Haslemere and also the exquisite Apricot Queen, also have to be raised from seed as they barely exist through the summer.

Dahlias at this time can take some stimulant, either in the form of some special fertilizer that can be stirred in around the roots, or in the way of liquid manure. Tying and disbudding should be regularly attended to; and to prevent overgrowth, with consequently weak flowers, remove most of the lateral shoots that appear in the leaf axils.

ROUT THE WEED BEFORE SEED

Don't allow weeds to make headway at this time; at this period they seed very quickly and so ensure a big crop for the following year. Remember, too, that it is in fall that aphids start laying eggs to carry over the winter; every flying female aphis you destroy now by spraying means hundreds or thousands less to fight next season. This has been a terrible season for aphis and it would be unwise to neglect spraying for another month. Particularly attend to the Roses if black spot is around. Common washing soda is a fairly good control of this pestilential disease but Su-li-ni is valuable as it destroys aphis also.

Continued on page 74

"Convenient in arrangement and so attractive—inside and out"

Hodgson Portable Houses can be made in any size or plan to suit your present individual needs. Let us know your requirements and we will gladly work out a plan for you.

"THE house has been more than satisfactory," writes an enthusiastic Hodgson owner in Vermont. "It is so convenient in arrangement and detail and so attractive both inside and out. Also, the house is always dry and airy."

If you have been considering putting up a cottage—at the seashore or in the mountains—surely you will be interested in the attractive appearance, the speed in erecting, the durability and great economy which Hodgson Portable Houses offer.

Hodgson Portable Houses are shipped to you in carefully finished sections, plainly numbered and all ready to bolt together. The Hodgson method enables you to build yourself a cozy, comfortable little home in a few days' time—with unskilled labor. Our new illustrated catalog gives prices and complete information. It also shows Hodgson camps, play houses, garages, dog kennels, poultry-houses, etc. Write for catalog K today. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.; 6 East 39th St., New York City.

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WRITE US TODAY. We will promptly supply you with facts on radiator heating and refer you to a heating engineer who will advise and serve you.

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THATCHER ROUND BOILER

Ask the Man who Installs It

NO one is more qualified to give expert opinion about the heating efficiency and minimum care of the Thatcher Round Boiler than the man who installs it.

He will tell you how the "Staggered" fire travel means high heating efficiency for the fuel consumed by utilizing all the hot gases and smoke before they enter the smoke flue; how the sensitive drafts, checks and dampers respond instantly and automatically to lessen the care and attention.

He will explain the advantage of the large feed door which permits easy firing and spreading of the fuel to all parts of the fire, and why the firing periods are less frequent, due to the depth of the fire-pot with its large coal carrying capacity.

He will enthusiastically point out these and many other advantages knowing that no other boiler is as powerful for rated capacity as the Thatcher Round Boiler—nor its equivalent in heating efficiency for the amount of fuel burned.

Made in both steam and hot water in sizes suited to meet any requirement. Your dealer will gladly tell you the size you need.

Interesting literature describing the Thatcher Round Boiler and other Thatcher products will be mailed on request

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THATCHER
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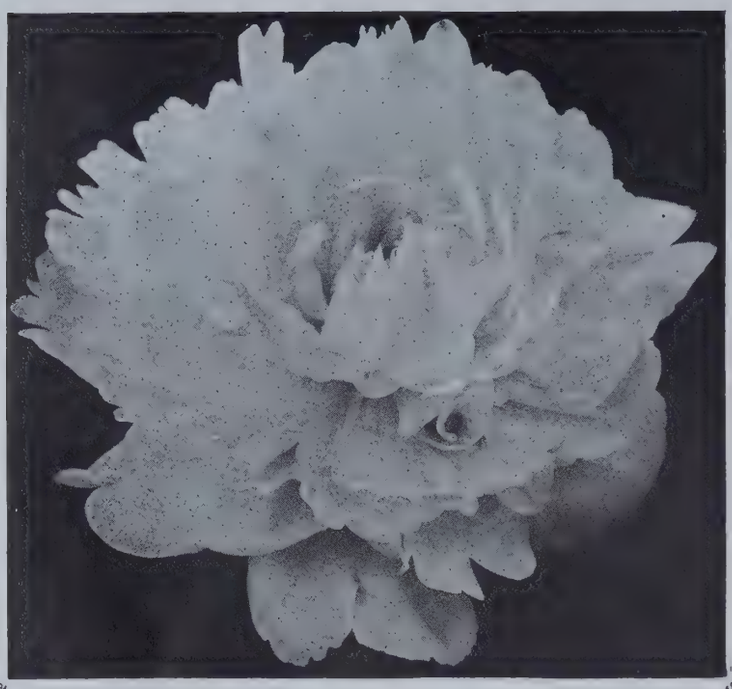

Peonies of Distinction

are those that have WONDERFUL FORM, CAPTIVATING FRAGRANCE, and STURDY VIGOR of GROWTH, and which, on the whole, make them ALTOGETHER DESIRABLE.

Such are the FAMOUS CHERRY HILL STRAIN comprising the CHOICEST CREATIONS of both the OLD and NEW WORLD ORIGINATORS and which we have developed to the HIGHEST STATE of PERFECTION.

That they meet with popular approval is testified to by the following awards.

This year at the MASSACHUSETTS HORTICULTURAL SOCIETY we were awarded THE SILVER MEDAL FOR BEST DISPLAY OF SEEDLINGS NEVER EXHIBITED BEFORE (only Cherry Hill seedlings exhibited).

The SILVER MEDAL for BEST DISPLAY of PEONIES not to exceed 300 square feet.

THE AMERICAN PEONY SOCIETY SILVER MEDAL SWEEPSTAKES SILVER MEDAL for BEST DISPLAY of PEONIES.
(The above were the highest awards that could be made).

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At the NORTH SHORE HORTICULTURAL SOCIETY we were awarded SILVER MEDAL FOR BEST COLLECTION of PEONIES.

Plant these STRONG STURDY ROOTS any time after mid-August so that in the years to come your CUP of SATISFACTION may be filled to overflowing.

THEIR SIZE is GENEROUS—their VIGOR WONDERFUL—their PRICES REASONABLE.

CHERRY HILL NURSERIES

(T. C. Thurlow's Sons, Inc.)

WEST NEWBURY, MASS.

CATALOG NOT OPEN SUNDAYS

Your garden in the Northeastern Section

Continued from page 72

Don't neglect the Chrysanthemums; these should be well tied and sprayed from time to time and on no account allowed to suffer for want of water.

If you have odd moments and have still some vacant ground that would make a good border or grass patch, get to it while daylight saving time permits evening work. Never allow vacant ground to remain undug over winter if you can avoid it; you will appreciate having such ground ready in the spring when you want to plant. And even if every available inch is planted you need never look for a job; the Dutch hoe will do great service in the Rose bed or perennial border or maybe there are a few tufts of Crab Grass or Plantains in the grass that would be better out of it. 'Pottering' in the garden in odd moments is excellent recreation, but potter with a purpose, even if no actual work is done. It is when one has no set purpose in mind that one observes how improvements can be made and I might here remark that no garden is ever complete. When it appears so, then it is time to make some alterations for some items will be overgrowing others and threaten their extinction if not taken in hand.

Your garden on the Pacific Coast

Continued from page 64

listed, adding to the list Columbines, Hollyhocks, Coreopsis, Gaillardias, Larkspurs, Cinerarias, and Gypsophila. The Hollyhocks will not 'come true to color' unless raised from cuttings.

Sweet-peas may also be sown now for winter and early spring blooming, particularly in southern California, as the early spring varieties are best suited to the warm interior sections, before the heat of summer comes. Sweet-peas do not like hot weather, but bloom well all through the summer along the coast regions, and may be sown as late as March. After soaking the seeds or breaking the skin by filing, they may be sown in the open ground in a trench deeply dug and well fertilized, preferably with old manure or bone meal. Sweet-peas draw heavily on the soil for food, and their needs must be bountifully supplied. As the birds are very fond of them when young and tender, netting will be necessary to protect the seedlings.

Petunia, Lobelia, Nemesia may all be sown now in Southern California, for winter blooming. Where Cyclamen grows well out of doors, young plants may be set out now in a shady location, and Malcomia (Virginia Stock) may be sown now or indeed at any time, and will be an all-year-round joy. So will Phacelia (Campanularia) for the rock garden. It is a lovely blue and is closely related to the Nemophila (Baby-blue-eyes). The Spanish Californians call the wild, native Phacelia, 'vervenia.'

Roses may now be wakened from their summer sleep by spading the beds and irrigating them generously, to stimulate autumn blooming. The Chrysanthemum beds should also be kept well watered, fertilized and cultivated, and care taken to remove superfluous buds. Nearly all the spring flowering bulbs should be planted now, as well as The Bride Gladiolus, the Watsonias and Callas. Plant also the Spanish, Dutch and English Iris, and if the European (Bearded) Iris has not been moved, do not delay any longer. Plant Crocus bulbs in pots for the house or on lawn for winter blooming, and if Narcissus polyanthus is planted now, it will bloom by Christmas. When grown in water, keep the bulbs in the dark until they root.

In setting out the Spanish, Dutch and English Iris, which are all first cousins, it is well to put the Spanish Iris in a bed apart, as, being natives of the mountain regions of Spain, they prefer a dry, sunny situation, with very little summer watering, while the other two thrive best in a cool, moist location, more like their own country, and may be safely watered all summer.

Your garden in the South

Continued from page 64

Setting out spring blooming shrubs, such as Azalea, Camellia, Sweet Olive with Privet and other evergreen plants used in foundation work can be put off until later in the season, but the ground should be made ready for them when the beds are dug and fertilized for the small plants, as deep spading will disturb these young annuals if done later.

The Argentine ant will be laying up food for the winter, from now until Christmas, so get cans of the poison made according

Continued on page 80

Madonna Lilies

(Lilium Candidum)

THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequalled.

Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the southern-grown bulbs.

First Size Bulbs.....$3.50 per doz.; $25.00 per 100
Mammoth Bulbs.....$4.00 per doz.; $30.00 per 100
Jumbo Bulbs.....$5.00 per doz.; $40.00 per 100

Our 1927 Fall Bulb Catalog *lists the finest varieties of American, Dutch, French, and Japanese bulbs for planting in your Garden or Home this Autumn. "High Quality Bulbs" has been our specialty for nearly thirty years. Sent on request.*

Stumpp & Walter Co
30 & 32 Barclay St., New York

Wake-robins or Wood-lilies

WITH a breath of the woodlands the Wake-Robins or Trilliums come forth in early spring—just a harbinger of other lovely native plants that abound in the Carolina mountains. And best of all, these natives will thrive and bloom in lowland gardens if they are given a little attention until well established.

Purple Trillium. Flowers brown to purple, followed by red fruits. Plants tall—9 to 18 inches.
Snow Trillium. White, turning to rose; 2 to 3 inches across. Highly recommended for borders.
Painted Trillium. Earliest blooming. Flowers scarlet and white. Strong growing, often 15 inches high.
Rose Trillium. A rare native variety. Flowers rose-pink; large, and borne on nodding stems.
Prairie Trillium. Dark purple flowers on stems 10 inches or more in length. Distinct and lovely.

Ten Extra Size Bulbs $7.85
of each variety, postpaid

SPECIAL OFFER: **100 Bulbs of Six varieties** (my selection) **for $6. My New Catalogue** of native plants, lilies, and shrubs, is now ready. If you have not received a copy, please advise me.

E. C. ROBBINS, Gardens of the Blue Ridge **Box 7, Ashford, N. C.**

Attractive King Greenhouse range attached to gardener's cottage at the country home of Mr. Eugene Du Pont of Greenville, Delaware

Sunshine and flowers all winter

The world's greatest health-builder—sunshine, and the pleasures of watching nature's choicest flowers and plants grow and bloom all year round may be yours if you have a King Conservatory of your own.

King
GREENHOUSES

are built in many styles and sizes from the modest leanto to the large range. May we send you our new Portfolio of King Greenhouse photographs? It contains 32 beautiful prints of greenhouses we have built for some of America's most prominent families.

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Destroy Flower Pests *with* WILSON'S O. K. PLANT SPRAY!

Long favored for its effectiveness against flower pests, *Wilson's O. K. Plant Spray* is equally destructive to the sucking and chewing insects that attack plants, evergreens and vegetables. Harmless—easy to apply. Recommended by the Officers of the Garden Club of America. 1 Quart $1.00, 1 Gallon $3.00, 5 Gallons $12.00, 10 Gallons $20.00.

Sold at leading seed, flower, hardware, and department stores everywhere. If not obtainable at your dealer, write us.

Kill Weeds the Wilson Way—Dilute Wilson's Weed Killer with water (1 gallon makes 41 gallons) . . . and sprinkle . . . that's all. Kills all weeds, vines, poison ivy, etc . . . 1 gallon $2.00. Booklet on request.

Andrew Wilson INC.
Dept. A.
SPRINGFIELD NEW JERSEY

Hardy Orchids

A planting of hardy orchids will bring to you a touch of the forests of the North. These orchids are not hard to grow if conditions are right. Give them shade, moisture, and plenty of humus, preferably natural leaf mold. And do not plant them too deep. We have a reasonably good supply of these finest sorts, but advise ordering at once.

Cypripedium acaule. Pink Ladyslipper. This will grow in dry shade and is at home under pine trees. Rose pink blossoms in June. Price per crown 25c. $2.50 per 12. $20.00 per 100.

Cypripedium parviflorum. Yellow Ladyslipper. The bogs are enlivened during May with the golden yellow of this Ladyslipper. Price per crown 35c. $3.50 per 12. $25.00 per 100.

Cypripedium spectabile. Showy Ladyslipper. The giant pink and white Ladyslipper of the far north. Most elusive and desirable. Blossoms in July. 40c each. $4.00 per 12. $30.00 per 100.

Habenaria hookeri. A tall green flowered Habenaria having two immense basal leaves that lie flat on the ground. Very unusual. Blossoms in July. Price 50c each.

Habenaria orbiculata. In July, green and white flowers with delightful fragrance rise to a height of eighteen inches above the two very large basal leaves. Rare and most desirable. Price 50c each. $5.00 a dozen.

Habenaria psycodes. Tall spikes of orchid color with the most exquisite fragrance make this fringed orchid one of the finest flowers of all. Does not necessarily require shade. Season, July. Price 35c each. $3.50 per 12. $25.00 per 100.

Orchis spectabilis. Showy Orchid. In May this dainty orchid with its pink and white flowers, borne on six inch stalks, is an attractive feature of the New England woods. Delightfully fragrant. Price 30c each. $3.00 a dozen.

Spiranthes cernua. Ladies Tresses. Twisted spikes of fragrant white rise to a height of six inches to two feet from the bogs during the summer. A dainty and delightful orchid. Price 25c each. $2.50 a dozen.

We would like to have every reader of the Garden & Home Builder visit our nursery here in the Vermont hills, but if you cannot, why not send for our catalog? You will find a mighty good list of hardy trees and plants for rock gardens, shrubbery borders, the orchard, and for almost any situation.

GEORGE D. AIKEN Box V, Putney, Vermont

"Grown in Vermont, It's Hardy"

Some lesser lights of bulbland

Continued from page 19

and a flourishing lawn occupies the place—and many of the Scillas, Crocus, and Chionodoxas. When the gardener digs down to remove some of them, he finds they are much deeper than he originally planted them—and usually gives up. At a distance, a planting of Scilla sibirica has the effect of a feathery, blue mist, melting and blending into the surrounding greenness in a very charming manner.

Buy these bulbs by the dozen at least; or better by the hundred, and plant lavishly—the effect will be all the more pleasing—merely two or three of any of these are useless. In addition to the white, yellow and purple Crocus, all of which have nice orange-colored centers, sweetly fragrant, there are white ones with long, purple stripes and featherings on the outside of the petals. What joy is given by large masses, groups or irregular rows of these complementary colors! In limited grounds, they may be set in straight rows, even down the walk; the formality is forgiven in the beauty of the flowers.

Fritillaria (or Guinea-hen flower, because of the checkered maroon and white of F. meleagris) is perfectly easy to grow and in its self-color and white forms is especially attractive! Blooms in late spring

In large beds or borders in which Tulips, Narcissus, or Hyacinths are to be planted, Scillas, Crocus and Chionodoxas may be used as an edging. The flowers will be gone long before the later Tulips come into bloom, but the not unattractive foliage will remain. One interesting way to plant Tulips and smaller bulbs together is to set the Tulips in triangular groups, a dozen of each color by itself, five bulbs in the back row, four next, then three; then put Crocus, Scillas or companions in the vacant, triangular space between the Tulips.

This is suggested only for those who want both Tulips and smaller bulbs, and have no other place for the latter. Most of us will enjoy Tulips better in more solid masses. Crocus, Scillas, and Chionodoxas may be planted three or less inches apart, and two inches deep; Tulips, Narcissus, and Hyacinths four or five inches apart, according to size, and about three inches under ground.

In many gardens there are large shrubs around which a circle of bare, weedless ground is maintained, and if there is no better place, this will make a good, permanent home for small bulbs—and even large ones. This may not seem feasible, at first, yet it is very often done; and it is better to do it than to miss the flowers. One gardener grows good Pansies in the circle of ground surrounding a huge Japanese Barberry.

Plant Crocus, Scillas, and Chionodoxas where you can see them from your windows, as well as from the garden paths. They will entice you out-doors to further admire them, and inspire you to do some happy garden work which you have been dreading and which otherwise might go undone. They bloom in April, which is the best time in the world to be out-doors, except 'most other times!

The Grape Hyacinth is another small bulb possessing all the good qualities of the others—with one added. It is delightfully fragrant. It also grows taller and blossoms later than the others, and will come into flower in May, with Tulips and Narcissus. Its nice, violet-blue or purple flowers go well with Narcissus or yellow Tulips, and some pleasing combinations can be made. In rich soil, in partially shaded places, the Grape Hyacinth, like all bulbs, grows taller and lasts a little longer than out in the full

Continued on page 80

BULB BARGAINS

8 Peonies—all different—labeled—strong 2 to 5 eye divisions	$2.50
12 Iris—all different—extra fine varieties	1.00
10 Columbine—Mixed—long spurred Hybrids	1.00
10 Delphinium—Kelway's hybrids—fine varieties	1.00
10 Hardy Phlox—all different—choice varieties	1.25
10 Boltonia—white and pink mixed	1.00
12 Grape Hyacinths—blue—large bulbs	1.00
6 Lilium Superbum—Our wild meadow lily—fine	1.00
3 Lilium Candidum—The Madonna lily	1.00
2 Lilium Regale—New white trumpet lily	1.00
6 Lilium Tigrinum Var. Splendens—Improved Tiger lily	1.00
10 Trillium or Wood Lily—fine for shady places	1.00
10 Lily of the Valley—*New large Fortin Giant*	1.00
25 Tulips—mixed—either early, Cottage or Darwins	1.25
25 Tulips—named—State color wanted	1.35
10 Hepatica—for shady places	1.00
6 Hardy Ferns—for shady places	1.00

Send us a $5.00 order from above list and we will send you 1 Peony extra. Above are to be sent Parcel Post or Express at your expense. Complete bargain sheet sent free to you.

BABCOCK PEONY GARDENS
R. F. D.
JAMESTOWN - - NEW YORK

There's Still Time to Prepare for Winter Garden Joys

GET started now, and be cutting home-grown flowers by Christmas.

Our booklet, "Help Hints on Owning Your Own Greenhouse" is full of plain talk, about how to get started. Both the how and the when.

To which we add our "Budget Plan Booklet", which tells how many owners are conveniently paying for their greenhouse direct from their incomes.

Just send for both books.

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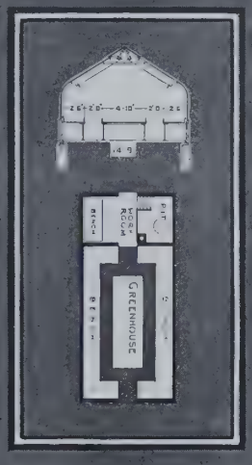

Hardy Phlox

Let us prove to you that we have the most complete list of phlox.

SEND FOR LIST

There is a place in every garden for phlox, the colors are unusual and very captivating. No garden is complete without them.

OVER 300 VARIETIES

We grow everything worth while in that line, strong roots with well developed crowns.

W. F. SCHMEISKE
Hardy Phlox My Specialty
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Build a Summer HOME

These Proven Plans Will Help You!

Drawings are of summer cottages and cabins designed and built by distinguished builder. Practicability proved by actual use. Suitable for lake front, forest, mountains. Send $2.00 for portfolio—a mine of helpful ideas.

Orville J. Grisier
1267 Curtis St.
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The Hidden Menace

Right now in the soil of your rosebeds trouble is brewing for next year. The Rosebug larvae is now beginning its hibernating stages. Two things you can do to reduce future invasions—cultivate freely and frequently, and sprinkle the soil generously with

Melrosine

Insecticide—Cleanser—Disinfectant

A good garden rule to bear in mind is "Never Stop Spraying." Nothing furthers the garden's welfare more than persistent spraying with Melrosine. It kills various kinds of bugs, plant lice, etc., while warding off blights and other fungus diseases. Thus Melrosine is really a most effective health insurance for your garden.

At most horticultural stores or supplied direct. Instructive leaflet on request.

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Over 75 Varieties
Japanese, Chinese, Etc.
Send for our booklet

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A. E. WOHLERT, *Owner*
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Get ahead of Spring

OUR rose garden is just like yours, maybe larger, maybe more roses, but its *uniform success*, its extraordinary roses, we believe are largely due to *fall* planting.

We find that fall-planted roses are all ready to grow when the first warm days of spring come, and naturally get well-started before spring-planted roses are even in the ground! That's why fall-planted roses bloom earlier, with lovelier roses and more of them.

As far as we know "Star Roses" are the only roses that are guaranteed to bloom the first blooming season after they are planted. This is possible because strong, healthy, vigorous "Star Roses" have been carefully grown for you, by master rose growers, in sunny, open fields.

For easy buying and utmost satisfaction, we recommend to you the "Star Dozen," the twelve best liked, most satisfactory roses. All colors. The ideal selection for beginners and the choice of experienced rose growers as well—*every "Star Rose" is guaranteed to bloom.* Our biggest selling selection. Catalogs at $13.00, you pay only $10.50.

Our "Fall Guide" will tell you about the choicest roses to plant, and about fall planting. It is FREE. Send a postal to-day!

The Conard-Pyle Company
Star Rose Growers
Robert Pyle, President
Box 24 - - West Grove, Pa.

Roses ordered *now* are delivered at the right time for planting; full directions for winter protection are sent.

The peony festival

Continued from page 40

qualities as well, being fresh after a week in storage and two days on the exhibition floor.

L. D. Glasscock of Joliet, Ill., won in collection of early flowering species; Cherry Hill Nurseries being second with the only blooms of any kind that they had out for the show.

SEEDLINGS OF PROMISE

Mr. Glasscock is one of the four or five in the United States who are hybridizing the early officinalis species, and the results of several years' work are now beginning to show. He had a number of interesting things, and two of his hybrids (officinalis x chinensis) were approved by the seedling committee, both are single reds, showing officinalis characteristics in bloom, and chinensis in stem and foliage, the leaves quite small. No Tree Peonies were shown, except one bloom of the orange yellow

The 24th Annual Exhibition of the American Peony Society at Peoria, Ill., June 9th and 10th last, the Peoria Garden Club coöperating

lutea x moutan hybrid, Souv. de Maxime Cornu, by Mr. E. J. Wright of Peoria.

Of increasing interest each year is the seedling class. With at least 150,000 seedlings now growing in the United States we are assured many fine new things, and it may be possible for the United States to take the leadership in the creation of new varieties. Many fine blooms were shown, white and light pink doubles predominating, with a scarcity of dark red doubles, so badly needed.

Judge L. A. Vories received first year approval of his No. 3, a very striking semi-double about six inches in diameter, petals in well defined separately incurved rows, deepest cerise at the bottom, shading to very light at the top. Wm. F. Uhlman of St. Joseph, Mo., had one approved, a very large creamy white double. American Rose and Plant Co. placed two: No. 326, a very large flesh pink single, carpels tipped carmine, and No. 328, a very brilliant semi-double medium dark red.

Good & Welch placed six: three pink doubles, one white semi-double and two white Japs, one of which, No. 94, and since named Mrs. Ward Welch, won the Silver Medal of the Garden Club of America for the best new Peony exhibited at the show. This was a very large bloom, cream colored guard petals of extra good substance, a large ball of yellow petaloids in the center, carpels light green tipped red.

Hans P. Sass of Washington, Nebr., placed six, his small display averaging the highest in quality of any exhibit of seedlings. Five of these were magnificent double whites or pinks, rose, fragrant, stiff stems especially notable; and one fragrant double, deep rose. Edward Auten Jr., Princeville, Illinois, placed four: one double white, one double pale pink and two dark red Japs, one of which later won the Brand Peony Farms special prize of $100.00 for a new seedling Jap of especial merit. This had been open for three years but had never before been awarded. Second year approval was awarded Good & Welch on two seedlings and American Rose & Plant Co. on one, No. 329, a large full double pink shading to white in center, with wonderful texture and substance, rose fragrant.

LOCAL GARDEN CLUB FEATURES

So much for the National Peony Show. The added features put on by the Peoria Garden Club with Mrs. D. S. Brown as President, are worthy of special mention, for they lifted what on

Continued on page 97

A Rock Garden for $10.00

The urge to enjoy the fascination of a rock garden has travelled over the country very rapidly the past few years as garden lovers have observed how delightful a rock garden may be. The informality and endless variety of forms in which a rockery may be built makes them adaptable to any individuality, and a rockery may be fitted into the tiniest of spaces or extended to acres in extent.

This rock garden of sixty plants, which will be sent you for only $10.00, consists of three each of the following twenty varieties, all plainly labelled:

Alyssum saxatile compactum	Sempervivum tectorum
Arabis alpina	Statice incana
Saponaria ocymoides	Sedum stahlii
Gypsophila repens	Sedum kamtschaticum
Nepeta mussini	Sedum stoloniferum
Phlox subulata	Sedum album
Cerastium tomentosum	Sedum spectabile
Dianthus deltoides	Campanula carpatica
Dianthus caesius	Campanula rotundifolia
Tunica saxifraga	Aquilegia canadensis

Sold separately at 25c each $2.50 per dozen

The varieties have been carefully selected to give a pleasing appearance from spring to fall, and all the kinds will succeed under widely varying conditions of soil and climate.

With the plants we will send you a description of how one of our customers planted this garden, together with a sketch showing how the plants were placed. Of course you will want to build your garden after your own ideas, but this will help you.

Send for my catalog **"Hardy Plants for the Home Garden."** Gladly sent free on request.

W. A. TOOLE
Garry-Nee-Dale
Baraboo Wisconsin

QUALITY GROUPS

from our Master List— America's Blue Book of Fine Peonies and Irises

The easy, economical way to buy Peonies at a saving and still be sure of quality. The prices on these groups are especially low, because we can make up the orders beforehand from full stocks. You benefit—your garden budget will easily cover the purchase of many more fine plants than you could otherwise order. The very finest specimens are included in these groups. You can be sure of

BEAUTIFUL BLOSSOMS IN GORGEOUS ARRAY

for next spring's showing. Get our Master List, make your selections and send in your order immediately. *Now is the time to plant for best results.*

NORTHBROOK GARDENS
Box J. B., Glencoe, Illinois

Inspiring Spires

High to the heavens they rear their slender yet sturdy spikes, reflecting shades of blue that defy the artist's brush. If you aspire to the choicest, available in Delphiniums, we suggest that you try these blue-blooded aristocrats of the tribe—a result of scientific selections on the part of the European specialist of the highest order.

The seeds offered represent the personal selection of the originator, Mr. Watkin Samuel, from mother plants in his own garden. They are taken from hand-fertilized named varieties, conspicuous for the size of their flowers, spikes, color and height of stem. They vary from fairest Belladonna blue to deepest purples, through many intermediate shades.

We are the sole agents of Mr. Samuel's famous Wrexham plants and offer the 1927 group as follows:

Collection (9 varieties) in separate packets, about 100 seeds in each packet, or about 900 seeds for $40.00

One-half the above collection for $20.00

Packet of (200 seeds) 9 varieties mixed for $10.00

Packet of (100 seeds) 9 varieties mixed for..... $5.00

Descriptive circular on request and please mention G. & H. B.

John Scheepers Inc.

Flowerbulb Specialists

522 Fifth Avenue

New York, N. Y.

Furnishing the small room

Continued from page 29

couch, dressing table or bed, the effect is interesting and the space saved is considerable. Thus a long, narrow dressing table may be flanked at either end by shallow cupboards extending from the floor to the ceiling, which are fitted with shelves, drawers and trays suitable to hold all manner of personal effects, such as hats, shoes and lingerie. When such cupboards are designed in correct proportions, the doors properly paneled and decorated, the space above the dressing table filled by a mirror, and the front of the table draped with either silk or chintz, the result is an excellent combination of utility and charm.

In the same fashion, a bed may be placed lengthwise against a wall that has space for cupboard at either end. When the cupboards are built the same depth as the bed, with an arched panel connecting them a short distance below the ceiling, the effect is that of the shallow paneled alcove so dear to the hearts of the French. The bed should have either a flounce falling from the

Plain wall surfaces and floor, with the long lines of the draperies serve to make the small attic bedroom appear much larger than it really is. Miss Gheen, Inc., Decorators

rail to the floor or be fitted with a cover reaching within an inch or so of the floor. The wall space back of it and between the cupboards may be paneled or hung with the same fabric with which the bed itself is covered.

A tiny bedroom was most successfully treated in this way. Opposite the outside wall, which was broken by a pair of casement windows, was an unbroken wall twelve feet long. Against this wall was centered lengthwise a single bed made without head or foot board. Deep cupboards at either end, filling the intervening space to the corners, were charmingly paneled with mirrors and connected near the ceiling by a molded and curved panel executed in a simplified Louis XV manner.

The wall space behind the bed was hung with a piece of old Portuguese chintz, over the mellow ivory ground of which fat Cupids dragged great swags of roses and yards of blue ribbon. The bed was covered with taffeta of the same shade of blue—a rather soft turquoise, bound with old-ivory ribbon. The walls, cupboards and woodwork were painted a flat old ivory, quite a yellow ivory in fact, and the floor was covered completely by a carpet in a deep shade of mauve, almost an eggplant color. The dressing table, long and shallow, stood against one end wall; at either side was a small commode of walnut, and a mirror filled the space above the dressing table. Enough of the chintz had been found to cover one small chaise-longue and the dressing table stool.

The curtains at the windows were simply made of the turquoise taffeta, with wide bindings of ivory ribbon. Under them, and falling full against the glass, hung other curtains of fine butter-colored point d'esprit. Beneath the windows stood a small old walnut table which served admirably for a desk. On the wall opposite the dressing table hung two small bookcases of interesting shape which were painted and glazed in blue. Between them on the wall were grouped a few old French prints. A small, simple floor lamp in dull gilt stood behind the chaise longue, and beside it was a low table which had one of those

Continued on page 96

The Permanent Beauty of Perennials

The glorious wealth of hardy perennials can be enjoyed by anyone whether soil space be small or large. The delightful ever-changing picture from early Spring to frosty Autumn is a splendid reward for the simple care needed. Once planted they bloom each recurring year in increasing splendor.

First there's Iris—then Peonies; followed by Poppies, Lilies, Larkspurs, Phlox, Campanulas, Asters, Chrysanthemums, Foxgloves, Pinks, Sweet William, etc., to the end of the list.

Horsford Perennials are extra hardy, growing in the low temperature of this rigorous latitude and with simple, cultural care should thrive and bloom anywhere. Among others of remarkable sturdiness and high blooming habits are

HORSFORD'S REGAL DELPHINIUMS

35c each $3.50 Dozen

These are Hybrids widely sought for their garden beauty and as cut flowers. The growth is heavy, compact, with large individual blooms—mostly double—on tall, solid spikes. The tints range from light pink shades to satin blues. These larkspurs have a dignity truly kingly.

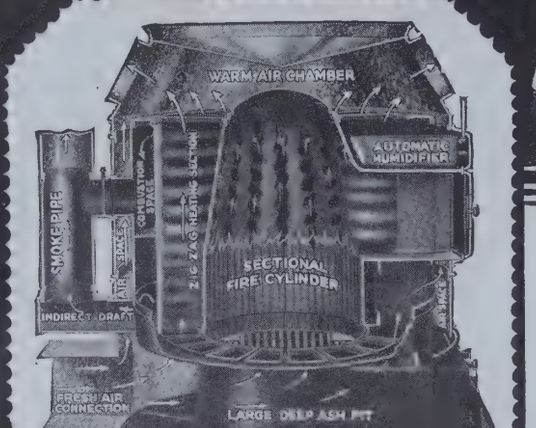
SEND FOR FREE CATALOG

In the Horsford Garden Book will be found a wide range of perennials, with descriptions and prices. Many are 25c each; $2.00 a dozen. A few more, some less in price. It also contains full cultural directions. Send for it today. Tell us a little about your soil and size of space and we'll gladly advise you regarding rotation of blooms and color harmony. We also specialize in Lily Collections, Ferns, Vines, Trailers and Climbers, Evergreens, Shrubs, Hedge plants, Roses, etc.

F.H. HORSFORD

CHARLOTTE, VERMONT

Better Heat —Less Cost!



EVEN more important than the quantity of heat is the *quality* of it.

The new "Type R" Kelsey Warm Air Generator gives you all the heat you want, plus the finest of quality—quantities of fresh, pure air warmed to a moderate temperature, in active circulation, with just the right amount of moisture.

Adaptable for old or new residences. Especially desirable for the replacement of old worn-out furnaces.

Because of Kelsey's greater heating surface (three times as much as the ordinary heater) it costs far less to operate, burning coal, wood, oil, or gas.

There is a lot of interesting information in our booklet "Health Heat," which we shall be glad to send you upon request.

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Dealers—Principal Cities

KELSEY HEALTH HEAT

Kelsey Heating Company
231 James St., Syracuse, N. Y.

Without obligation or undue solicitation, please send me your Free Booklet on Kelsey Health Heat. I have a ..... room house.

Name .....

Street .....

City ..... *State* .....

Some lesser lights of bulbland

Continued from page 76

sunlight. The small, roundish flowers, set in a neat, tight cluste along the end of the stem, are not unlike a miniature bunch o grapes. There is also a white Grape Hyacinth deserving of as ex tensive cultivation as the better known blue form.

In addition to blue Scillas, there are white and pink ones and who doesn't enjoy large splashes of these nice, clean colors side by side in his garden picture? Pink, blue, white and green— and early in the Spring! What is prettier! Scilla campanulat is also known as the English Bluebell and Wood Hyacinth Glory-of-the-Snow is the other, more poetical name o Chionodoxa which by the way is the compound of the exac Greek equivalent for our English term. They have perhaps see enough snow in their home land, if not in adopted gardens, t win the title, although in average years they bloom entirely in green, not white, setting. Scillas and Chionodoxas while kindre in habit of growth and season of bloom, and should be give exactly the same care, either in the same plot or in differen situations, are quite separate and distinct from each othe Scillas, drooping and bell-shaped, are borne on airy stems lik small Hyacinths; Chionodoxas, larger, wider and flatter, ar borne more in form of a panicle. The leaves of Chionodoxa ar narrow and reddish green; the bulbs are whitish and may b easily mistaken for Snowdrops. Scilla bulbs are bluish and loo like miniature Hyacinths.

Among justly meritorious small bulbs which are not so wel known as they deserve, but which seem to be coming int popular favor, are the Fritillarias, both the native and th European forms. The distinctively colored, drooping bells add pleasing note to the harmony of the garden, and those of u who enjoy the unusual in the beautiful can add not a little to th comfort of the garden by a large or small colony of these flowers

Then there are the smaller species of Tulips. No Tulip en thusiast will deny himself a few of these distinct forms, even a the exclusion of some of the larger, gayer and more popula kinds.

We never used to think of spring and early garden flowers with out recalling pictures of Duc Van Thol Tulips, rich, gay an widely opened, though short of stem. They can still be had, an the Tulip admirer with plenty of garden room can head hi six weeks' procession of Tulips with some charming groups c these earlier and smaller varieties.

Your garden in the South

Continued from page 74

to the U. S. Entomological Bureau formula and place them i every tree or large shrub or put in an antrol outfit, such as use in California. And as there are many other insect and fungu pests that may winter in the garden, it is well to spray wit lime-sulphur or other good commercial sprays to insure a clea garden in spring.

It is too early for most bulbs, but Hemerocallis, put in no among the shrubs, will be perfectly hardy and add greatly to th effect of the shrubbery in the early spring.

If Sweet-peas are wanted for Christmas, purchase the earl blooming strain, plant in rich, well-dug soil and work frequently This early variety should be planted in August, but will do we if put in before the middle of this month. The later bloomin variety can wait until November or even later.

Plant in open beds such seeds as Phlox, Larkspur, Zinni Verbena, Marigold, Calendula, Stock, Dianthus, Crimso Flax, Delphinium, Petunia, Calliopsis, Candytuft, Popp Forget-me-not, Mignonette, and Lobelia. There is a winte blooming Daisy, known as the Elder and Hartji Daisy, tha should be sown in open beds this month to bloom in Januar and February.

Pansy seeds are also too small to sow in beds, where the fir hard rain will wash them away, or uproot the seedlings if the have already come up, so plant them in a bed which can b covered during hard rains, but water them regularly.

During September both Dahlias and Chrysanthemums need great deal of attention, for they must be kept free from insect and given plenty of water.

By the middle of September the English Rye grass should b planted on the lawns, topping with well rotted manure and sand

The list of seeds to be planted in the vegetable garden is to long to be given here. Roquette, Salsify and other less popula plants are also sown in September.

Fruit from your own garden

Continued from page 18

the most ornamental of the fruits. A full sized Plum tree takes little space. Its beauty alone with its brown spreading branches in winter and its mass of white blossoms in April makes it a valuable addition to the garden. The Japanese varieties are the most desirable on this account. A dwarf Quince will give sufficient fruit for any family and is to be preferred to the larger tree unless your space is unlimited.

Peach trees, either regular or dwarf, may be planted along the south wall of house or garage, and trained to grow against it. Here, their green will serve to cover a bare spot.

A hedge of dwarfs of any of the varieties will make an excellent screen for the service yard. They may be pruned so as to grow

For shading back porches and pergolas use Grapes: the foliage is attractive and clean, and you reap a harvest in the fall

low and bushy. For a low hedge set them three or four feet apart, and farther for a higher growth. As specimen trees dwarfs are usually given about ten feet. For shading back porches and pergolas use Grapes.

The care of fruits is not a burden. The fall is an ideal planting time (except for Peaches, Cherries and Plums, as a rule) and any necessary pruning can be done at odd moments. The trees are not particular as to when this is done. February is a good time. The old canes of the Raspberries and the Blackberries should be cut out as soon after fruiting as convenient, but it is one of the things which can be allowed to wait without great damage. In the case of the Everbearing Raspberries only the spring bearing canes should be removed. The new ones bear on their tips in the autumn and give their main crop the following year. If the old canes are cut out after the first crop has been gathered in the summer, nothing more will be required in this direction aside from the snipping of a few dead ends in the very late spring.

In good soil little cultivation is required. The small fruits should be well spaded up in spring and fall. If they have a winter mulch of manure let it be forked in during March or April. I have found such a covering not necessary in lower Westchester County, New York, but it is probably desirable in more severe climates. For fertilizer I have found manure (if procurable) and an occasional dressing of acid phosphate very satisfactory. A line of the latter spread around the trees at the edge of the branches and along the bushes, in late May or early June, will improve the size and quality of the fruit.

The one thing which must be done on time, and thoroughly, is the spraying. This is absolutely necessary for the Raspberries and the Plums. Otherwise the former will be infested with little white worms and the latter stung by the curculio. By careful attention I succeeded in practically eliminating them both from my garden. I use a small teaspoonful of lead arsenate powder to a quart of water, occasionally adding bordeaux. I spray first as soon as the plum blossoms have fallen and go over at the same time any other fruits which have flowered and any shrubs likely to be attacked by the currant worm. The Raspberries are in blossom at this time and this is their most important spraying, although it is well to give them another one after the fruit is set. They will stand a stronger-spray than the Plums but I usually give the same mixture to everything.

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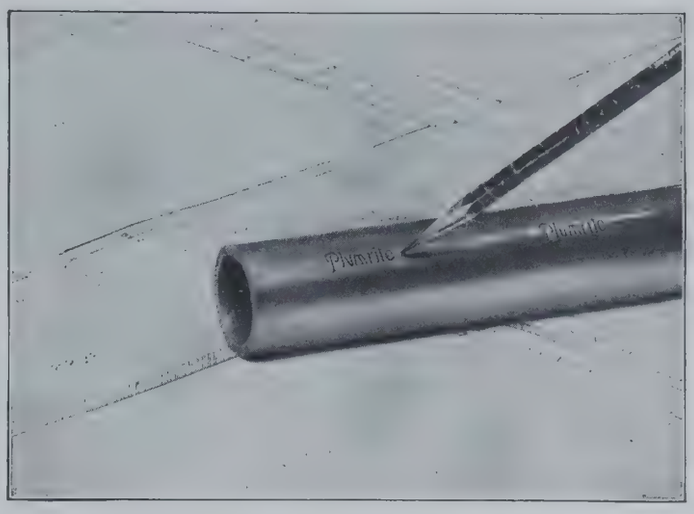

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Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

THE MODERN LAUNDRY AND ITS EQUIPMENT

The modern laundry like every other room in the house has pricked up its ears, as it were, and is listening to the call for beauty plus efficiency that is dominating each phase of present-day home-making. The old-time washboard has passed into the limbo of forgotten things, likewise the back-breaking wringer, the hot stoves for heating water and irons—all gone with the over-heated kitchen. And rightly so! The modern laundry is no longer a dark, cold, damp basement; no longer are wash tubs brought into a kitchen to spoil the entire house on washday! Electricity, that wizard of our day, has stepped into the laundry and has revolutionized it.

Once the laundry was felt to be the last word in sanitation and luxury if it had a cement floor. But cement floors are cold and hard to stand on; water spilled on them makes them slippery, and, besides that, they are not gay in color—and color we now know is good for us. We need it, especially in the laundry where it can turn 'Blue Monday' into a day of another and sunnier hue. Linoleum, cork, rubber tile, in plain or tile-like design and color, now make the floor easy to look at and walk on. The walls, too, have changed. They are bright in tone, usually of washable paint, its soft glaze preventing any absorption of steam. Windows in these up-to-date washrooms are as big as we can have them, architects now making allowance for the demand for light and sunshine in this work-room. Nor are these windows bare. Curtains in gayest colors of rubberized cretonne or thin curtain oilcloth bring color, and are fitted to their jobs: they are not simply decorative and easily spoiled—moisture sheds from them easily and any dust or dirt may be wiped off with a damp cloth.

THE ELECTRIC UTENSILS

So much for the cheerful setting for the work that is to be done easily, comfortably, coolly by electric equipment. It does not seem as though there could be anyone who needed to be told of the various electric utensils. Unfortunately, there are many housewives still clinging to obsolete methods and equipment. They feel that such devices are merely luxuries; they have an idea that their cost is prohibitive; that they are expensive to run and probably have machinery that will easily get out of gear. As to the operating cost, nearly all electric light companies have a service rate much lower than that for lighting, a separate meter taking care of this. The cost of operating a washing machine of 300 watts is about 2½ cents an hour, or less than it would cost for the average percolator for the same time. A six-pound iron costs about 4 cents an hour, while a large ironing machine averages about 7 cents. The electric fan to keep the laundry cool costs less than ½ cent per hour to operate. Do not these figures convincingly answer the operating-cost question? And what price is comfort and relief from over-tired nerves?

Nor is this all that electricity does to make this branch of housework easy. Powerful lights over washer or ironer make for comfort on dark days, and the electric clothes drier in the corner makes one absolutely independent of the weather. For the country home, where there is no public water system, an electric pump, the driven well, and a storage tank provide all the conveniences of 'city water' so that the country or suburban laundry can be as completely and comfortably equipped as its city cousin.

Laundry Booklets

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RUNNING WATER *Flint & Walling Co.*	116
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FRESH WATER *National Utilities Corp.*	317

SOLVING THE SERVANT PROBLEM

There is more than just convenience in thus furnishing the laundry: it goes far toward solving the servant question in the small home, and by giving them added leisure, helps to keep them satisfied in the large house. And that is an important matter in these servantless days when to keep one a month or more is to consider them as old family retainers!

The modern equipment is, like the walls, floors and curtains, distinctly decorative and in a practical way. Much of it is enamelled, some in white, others in gray with blue trim; still other pieces are of copper, its sheen striking a particularly lovely note. One washing machine looks like a huge copper bowl, its polished sides reflecting all the lights and shades in the quaint little kitchen where it is used and where it is actually a decoration!

Ironing boards, too, have changed with the times and now will slip easily into nearby closets, or will fold back into the walls themselves, sliding away on steel tracks on closet doors, moving up and down to accommodate the height of the worker. A table that folds away in the wall when opened, will provide a seat beside it so that if one wishes, she can place an ironing board on the table and sit while working, the fan in the window keeping the room at a comfortable temperature. Clothes bars on which to air the freshly ironed clothes are made to lower from the ceiling, where they are out of the way when not in use. Still other types of bars shut up like an umbrella, their enamelled arms dropping down one at a time as desired. These, when closed, can stand in the small wall closet and thus save space. Even the clothes basket now may be had in either enamelled wicker or metal, rustless and light. As to the wringer, one touch will set it going to wring the lightest little frock or heavy blanket without any trouble, and the rotary drier in the corner will then finish the job in short order.

EASY WASHING

There are still other factors that make for an easy solution of washday problems. There are on the market so many good washing powders, soap flakes, and tablets, that clothes soaked in water in which they have been dissolved need almost no rubbing either by hand or machine. And best of all, they absolutely do not harm the finest of clothes. One laundry equipment house even goes so far as to send to its patrons a leaflet telling how to remove every kind of spot or stain from the clothing and then, as if that were not enough, they send a chart showing how the laundry should be equipped to save time and steps.

This planning of the laundry has now become such a definite part of the architect's plan that the electric outlets are studied as carefully for this room as for the living-room. It is indeed a poor policy that would make it necessary to have the washing machine in a dark corner or the ironer away from the light, and a little study of this question will mean much in the way of ease and comfort.

Continued on page 84

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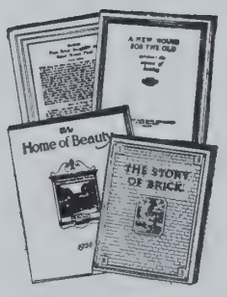
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Finnell System, Inc. 307
THE VOGUE OF PLAIN, WIDE CARPETS
C. W. Poulson & Sons Carpet Co. Inc. 343
RUGS FOR DIFFERENT ROOMS
Kent-Costikyan 358
BEAUTIFUL FURNITURE, HOW TO CARE FOR IT
Girard & Co., Inc. 322

Fabrics Wall-papers Window

YOUR HOME AND THE INTERIOR DECORATOR
F. Schumacher & Co. 44
CORRECT CURTAINS
Quaker Lace Co. 46
THE IMPORTANCE OF COLOR IN CURTAINS
Orinoka Mills 75
WALL COVERINGS (SANITAS)
Standard Textile Products Co. 78
WHAT MAKES A HOUSE A HOME
Wallpaper Guild of America 81
THE SIMPLE ART OF WALL DECORATION
Baeck Wallpaper Co. 89
HANDWEAVING—NEW OLD ART
The Shuttlecraft Co. 91
BEAUTY THAT ENDURES
L. C. Chase & Co. 101
COLOR HARMONY CHART
James McCutcheon & Co. 180
DECORATORS, WINDOW CURTAINS
McGibbon & Co. 242
THE WINDOWS IN YOUR HOME
E. I. Du Pont de Nemours Co. 251
NEW OUTLOOKS FOR EVERY HOME
The Scranton Lace Co. 271
DAMASK FOR DIGNITY
Wm. Liddell & Co. 300
MAKING THE WINDOWS BEAUTIFY YOUR HOME
The Chas. W. Breneman Co. 312
STEEL CASEMENTS
J. S. Thorn & Co. 344
FINE SHEETS & PILLOW CASES
Pepperell Mfg. Co. 363
CASEMENT WINDOWS
Critall Casement Window Co. 234

Silver, China, Glass

SELECTING SILVER FOR THE YOUNG BRIDE
Rogers, Lunt & Bowlen Co. 43
USEFUL GIFTS BY THE MASTER CRAFTSMAN
The Gorham Co. 80
THE ETIQUETTE OF ENTERTAINING
R. Wallace & Sons Mfg. Co. 152
ETIQUETTE, ENTERTAINING & GOOD SENSE
International Silver Co. 190
THE CORRECTLY SET TABLE
Wm. A. Rogers Co., Ltd. 196
CORRECT SERVICE
Oneida Community, Co. Ltd. 200
THE BOOK OF SOLID SILVER
Towle Mfg. Co. 201
PATTERNS IN SILVER TABLE WEAR
Reed & Barton 241
WEDGWOOD
Josiah Wedgwood & Sons, Inc. 244
THE LITTLE BOOK ABOUT GLASSWARE
The Fostoria Glass Co. 135
WHAT TO DO AND HOW TO DO IT
Pittsburgh Plate Glass Co. 192
CANDLE GLOW
The Atlantic Refining Co. 202
LAMPS
Carbone, Inc. 264
GIFTS OF GLASSWARE
A. H. Heisey & Co. 322

Miscellaneous

GLASS GARDENS
Lord & Burnham Co. 28
GREENHOUSES OF DISTINCTION
Hitchings & Co. 28
WHEN YOUR TREES NEED THE TREE SURGEON
The Davey Tree Expert Co. 19
DISHWASHING & DRYING
Walker Dishwasher Corp. 30
INSECT PESTS INDOORS & OUT
Antrol Laboratories, Inc. 33
GREENHOUSES AND CONSERVATORIES
King Construction Co. 33
TREE TALK
F. A. Bartlett Tree Expert Co. 31
CORRECT PROTECTION AGAINST FIRE
Foamite-Childs Corp. 35
MODERN LIGHTNING CONDUCTORS
Boston Lightning Rod Co. 35
PORTABLE ELECTRIC HOME FOUNTAINS
Jewel Electric Mfg. Co. 36
HOW TO MAKE THINGS AT HOME
Fireside Industries, Inc. 37
GASOLINE AND OIL GARAGE EQUIPMENT
S. F. Bowser & Co. 38

n the Specifications and in the House

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Iron or steel pipe is sure to rust

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Some householders call in a plumber at this stage to have the rusty pipe replaced. Others delay until rust has eaten through the pipe, causing leaks which may damage walls and ceilings to such an extent that the services of the plasterer, carpenter and decorator are also needed.

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Leading plumbing contractors everywhere install Anaconda Brass Pipe.

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Every year rust causes a greater loss to American home owners than fire. Yet your home can be completely rust-proofed—inside and out—at a cost that is surprisingly moderate.

Anaconda Brass Pipe for hot and cold water lines; roof flashings, leaders and gutters of Anaconda Copper; screens of Anaconda Bronze Wire; and solid brass or bronze hardware can be provided for the average $15,000 house for about $450 more than the cost of metals that rust. By preventing deterioration, these metals pay for themselves in a very short time. It will pay you to specify them when you remodel or build.

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Redeeming the trite background

Continued from page 35

spots are blended together with a large wad of cheese clo by twisting the wrist in circular motion, in a 'carefully careles manner. Avoid any effect of pattern—the more free the finis the more artistic it will be. Since it is difficult to judge the effe when standing nearby, the decorator should stop every now ar then to view the wall from the opposite side of the room, to s what places need a little more wiping out or a little more stippling with color to get a uniform blend.

Interesting effects may be had by combining the Tiffany blend and a stencil, each in panel form. The background of lighter shade may be plain or blended

Very charming is the combination of a wipe-out stencil with this glaze finish. The outline for the stencil design is applied before the glazing liquid. Then, when the paste glaze color has been blended (and is still wet), it is wiped off from between the stencil outlines with a cloth, so that the ground color shows through.

The variations of Tiffany glazing are many. Quite different effects may be had by using some other tool than a cheese-cloth for blending—a piece of burlap or canvas is commonly used; also a sponge, a crumpled paper, or the flat side of a calcimine brush. Then there are the graduated glaze walls, blending from a deep shade at the bottom to a pale shade at the top; the dull antique Italian finish, rich in tone and so splendidly suited to a wall of rough texture; and the glossy silk finish, used with lace stencils.

There are also a number of other unusual wall finishes which are stepping into favor. O these one of the most attractive, and, incidentally, on of the easiest to apply is the sponge finish, done in two or three shades of the same color, or two or more harmonizing or contrasting colors. Ivory makes a good background, and can be pleasingly combined with dull blue, rose, light green. Several shades of gray make an interesting combination; likewise grays and blues, or grays and greens, etc., etc. The important thing, in these finishes, is to avoid the use of too bright colors or a too heavy design, especially over a large unbroken area or in a very small room.

THE SPONGE FINISH

The sponge finish is very simple to achieve. The wall is first painted the solid ground color (three coats) and when thoroughly dry, the stippling color is tamped on with an ordinary deep sea

Continued on page 91

H A V E A C A M E L

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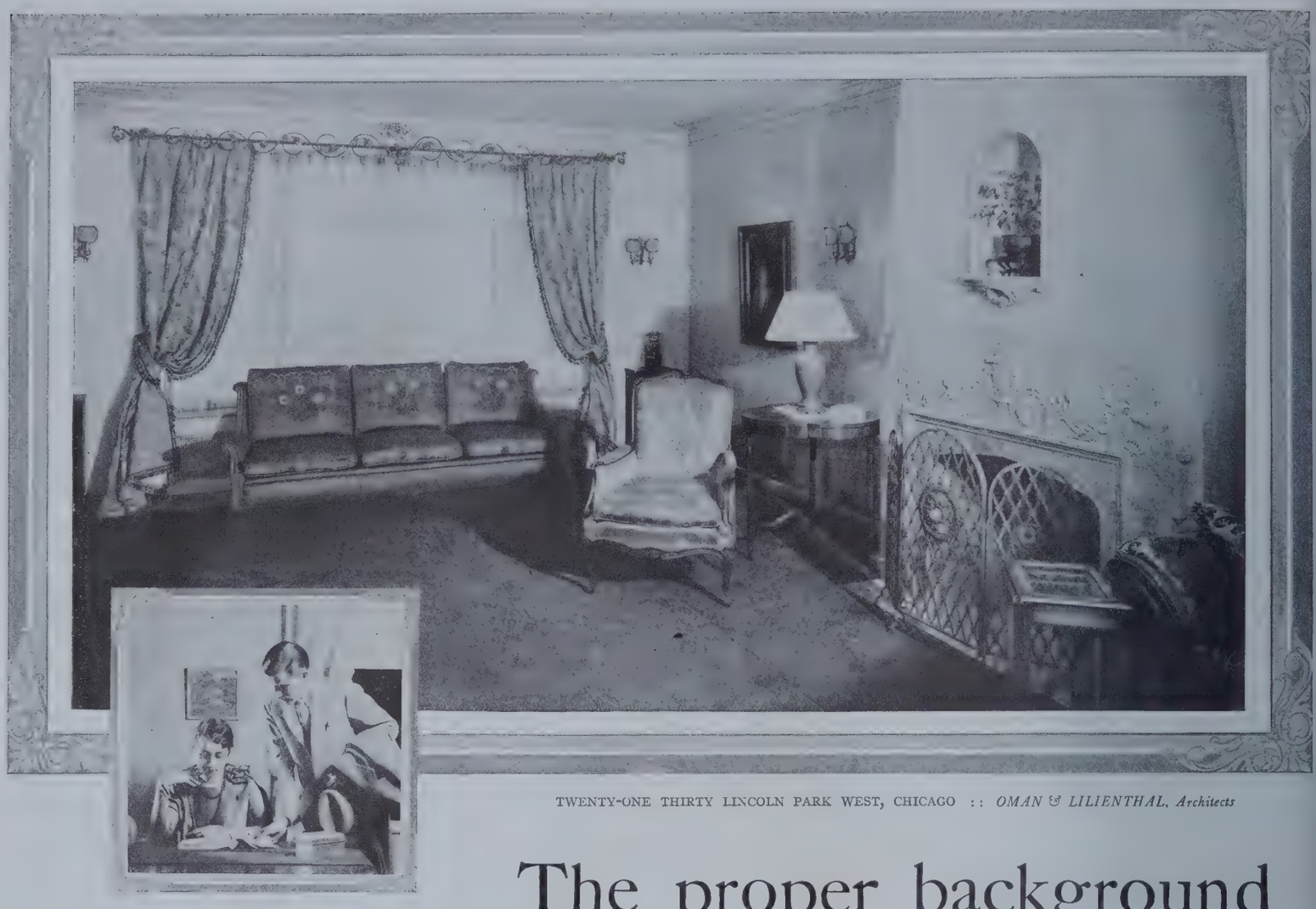

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Redeeming the trite background

Continued from page 86

wool sponge, cut flat on one side. Or a rubber sponge, which gives a different, and a more attractive design. The sponge is tapped against the wall without twisting the hand.

Scumbling produces quite a different effect. In this case the finishing color is applied with a brush and partially removed by rolling an elongated wad of crumpled newspaper downward over the surface, allowing the ground coat to show through. The design may be varied by the paper and the compactness of the wad.

FOR THE MARRED WALL

Where walls are marred, these finishes are particularly valuable for they cover many defects which would be apparent on a plain painted surface. When the wall is very badly damaged, a happy solution is the use of plastic paint, which gives a rough texture. For such a wall a mottled or blended effect is unusually attractive. A plain color, however, is often pleasing for these rough walls, especially for a simple Italian or Spanish interior. The finish is varied by the simple use of a whisk broom, a trowel, a wire brush, or other implement, worked over the wet plaster, each giving a different and an interesting design.

At the other end of the scale from these rough walls, handsome in their plain yet rich finishes, is the lace stencil desirable for delicacy of line. This is one of the newest modes of wall decoration and it offers a particularly attractive way of decorating a large room or a hall where the background is of more than usual importance, and need not be as recessive in effect as elsewhere. Hall decoration has always been a problem. The lace stencil is a big step in its solution.

THE METHOD OF SECURING THE LACE FINISH

The method by which these unique designs are produced is as interesting as their effect. An ordinary piece of dry, untreated net or lace is stretched tight over a rigid light frame, to which it is securely fastened with tacks. A generous coat of orange shellac is then applied to the lace. The beauty of the finish depends largely on the stencil itself—the design chosen, and the perfection with which the stencil is made. It is particularly important that no small open space be filled with shellac or the wall design will be marred. The stencil must, of course, be dry before it is removed from the rack.

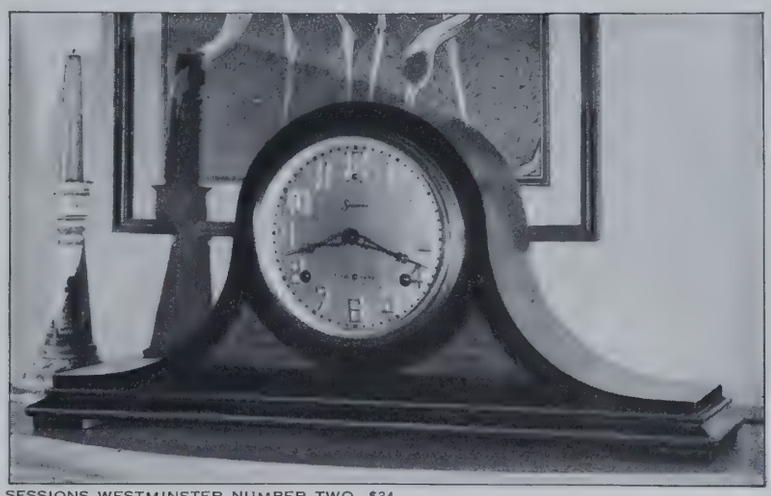
It is then tacked on the wall, after being firmly and evenly stretched across its surface. Paint is applied with a rotary motion of the brush, very little paint being used on the brush at a time. When the whole stencil has been filled in, it is removed and tacked to the adjoining space, care being taken that the design is evenly matched. Naturally, the larger the stencil the fewer times it will have to be removed and, therefore, the simpler the operation. It will sometimes be feasible—for instance, in making a lace stencil border—to have a sufficiently large piece to cover an entire stretch of wall at one time. More often, however, the lace stencil is used to decorate the entire wall, in which case the work must necessarily be done in sections.

HOW TO USE THE SPRAY GUN

Interesting, too, are the effects produced with the spray gun, blends and mottles applied to a rough or a smooth surface. This type of wall treatment affords even greater variety than hand blending, its finishes ranging in varied designs all the way from simple formal grain stipples, similar to those produced with a stippling brush, to very coarse rugged textures. Even plastic paint may be applied in this way. Not only do the spray gun finishes offer great opportunity for originality but they have the asset of requiring only a fraction of the time needed for hand blending, a decided convenience in redecorating and a saving in labor costs as well.

These several novel wall treatments, essentially modern yet well adapted to period interiors, are being widely used, not only as solid backgrounds but for special decorative purposes. A paneled effect, produced by a border of molding, is charmingly decorated with a mottled finish, a stencil, or a free-hand design, a solid color being used for the wall background. Attractive, too, is the wall divided by a horizontal molding, some three feet or so from the floor, painted a solid color below and decorated above. The lace stencil is particularly well adapted to this purpose. With so much variety possible, there is no longer any need to suffer the mediocre in wall decoration.

LILTING CHIMES



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-that gladden courtly homes-

are NOW within the means of all

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A luxury that all can share

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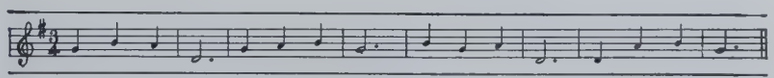
A post card or a note from you brings a copy of a fascinating booklet, "Chimes That Cast a Spell of Old-World Witchery." Or see them at any good clock store. The Sessions Clock Company, Forestville, Connecticut. New York, 233 Broadway. Chicago, 5 No. Wabash Avenue.



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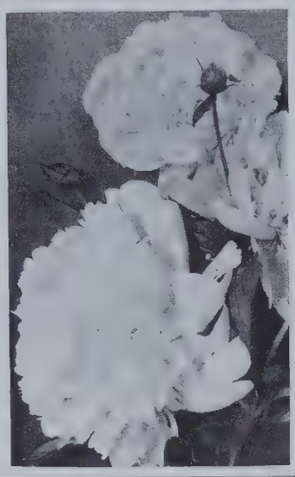

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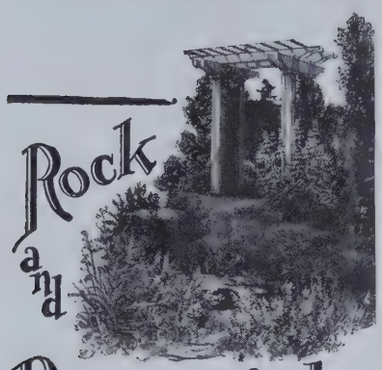

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Around the Iris circle

Continued from page 39

MME. CECILE BOUSCANT, a lovely pale mauve self, again this year proved to be one of the finest of the novelties. Though of ricardi blood it seems to take more kindly to our climate than do several others of this parentage and should become a great favorite when better known.

RECENT AMERICANS

Turning to the recent American introductions we have SANTA BARBARA, a lavender of fine form with well branched stalks, which is fast making a place for itself, even though the field in this color has been quite well covered for some time. ROSADO, giving somewhat the same color as APHRODITE is more pleasing to me than the latter, because of its larger blooms and better placing

Dominion herself, now the parent of a multitude of seedlings in the gardens of leading Iris enthusiasts

on the stalks. ESPLENDIDO, a very fine red-purple with well branched stalks, though introduced in 1924 has not become as well known to gardeners as it deserves.

PURISSIMA, SAN FRANCISCO and LOS ANGELES, Mohr-Mitchell introductions of 1927 I have not seen, but they are spoken of very highly by some of our Mid-Western growers who saw them in Prof. Mitchell's garden last year. PURISSIMA, well branched, with good form and substance, is considered the finest white by growers who have compared it with Micheline Charriere, Mrs. Robert Emmet, and the older Argentina, Edith Cavell, and Kashmir White.

Both SAN FRANCISCO and LOS ANGELES are considered very great advances in plicatas, as the blooms are larger, well rounded with very fine substance and show none of the pinching in the falls so characteristic of the older plicatas. As the blooms are well placed on tall, widely branching stalks they will undoubtedly prove of value as specimen clumps in the garden, and in time will replace the older varieties.

WILLIAM MOHR, the most unusual hybrid of recent years, seemed to be perfectly hardy in Mid-Western gardens where I saw it in bloom this year, and should do as well in our Eastern gardens. SANTA BARBARA, CORONADO, ESPLENDIDO, ROSADO, CONQUISTADOR, ARGENTINA, and AZULADO, Mohr-Mitchell introductions of merit, have been growing in my garden for some time with no winter covering, and though most of them are mesopotamica derivatives I think Eastern gardeners will find them perfectly hardy.

Mr. Shull, who has used trojana extensively in his hybridizing, has been very successful in getting a number of very fine varieties, all showing grace in the stalk which is so essential in the garden picture. His MORNING SPLENDOR, the most widely known of his introductions, was as good in the Mid-Western gardens as we have found it in the East. Of his newer varieties COPPERSMITH is undoubtedly the brightest in color, though if I remember rightly, when we compared them last year, L'AIGLON seemed to have the better form. Of Miss Sturtevant's newer

Continued on page 93

Around the Iris circle

Continued from page 92

introductions only SNOW WHITE was seen this season. It is of very pure coloring and good form, though the blooms were rather small. GOLD IMPERIAL and CHALICE were quite as fine in the gardens of the Central and Mid-Western states as they are in the East, and with GLOWING EMBERS, RAJPUT, ROSE MADDER, and the older MOTHER OF PEARL, SHEKINAH and QUEEN CATERINA seem to be the favorites among Miss Sturtevant's introductions with the Mid-Western gardeners.

SASS'S FALL BLOOMERS

Though Hans and Jacob Sass have been hybridizing Irises for over twenty years they have introduced less than two dozen seedlings, though in their thirteen and a half acres of seedlings can be duplicated a great many of the finest of the present day varieties. They have succeeded in obtaining a race of fall bloomers, the best known of which are AUTUMN KING, a blue-purple, and AUTUMN QUEEN, a fine white. Both are vigorous, giving both spring and fall bloom. Autumn King bloomed over a

Seedlings of Dominion in the garden of Mrs. Samuel Taft, Clifton, O.

period of three weeks in my garden last fall, the last buds being cut by frost. I expect Autumn Queen to do fully as well. A yellow seedling, blooming last fall, is now under observation, and should it bloom again this fall, will undoubtedly be introduced. It would seem that it will be only a question of a short time until the Sasses give us a complete color range in these fall bloomers. They have also given us some very unusual plicatas of fine form and substance. KING KARL, with vinaceous buff to deep colonial buff standards and deep cream-white flaring falls, dotted dull magenta-purple with a deep colonial buff (Ridgway) edge is a very lovely Iris. LONA, light vinaceous fawn to naples yellow standards and white falls, veined and dotted vinaceous purple, is possibly not quite as fine in form as is King Karl.

AKSARBEN and JUBILEE, two others of this race are equally as interesting. All these varieties show the ruffled standards which seem characteristic of so many of the Sass seedlings. PRAIRIE GOLD is a self between empire yellow and wax yellow (Ridgway) with blooms of very good form and substance. While it is no taller than Gold Imperial or Chalice it seems to have better color in Western gardens. Unfortunately it bloomed in my garden while I was in the West so I shall have to wait until another season to compare them here. KING TUT is a very fine seedling of vivid color, the nearest approach in color to some of the fine Connell seedlings of any Iris I know, and I fancy will be a great favorite when distributed. A large purple seedling somewhat deeper in

Continued on page 94

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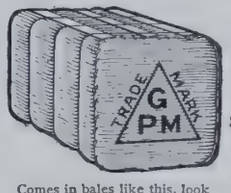

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Around the Iris circle

Continued from page 93

color than Oporto, with exceedingly well domed standards, of fine form, substance and texture, was one of the outstanding novelties in the Hans Sass garden. This Iris, shown at Omaha in 1926 as SEEDLING NO. 122, received an Honorable Mention Certificate, and has since been registered with the American Iris Society as BALDUIN (name may be changed).

CAROLINE E. STRINGER, when seen as a specimen clump, seemed the nearest approach to pink. It is really a suffusion of pale hortense violet (Ridgway) on white, the violet fading to clear white at the beard, the effect of "true pinkness" undoubtedly being given by the intermingling of white with the violet. A seedling of the same color tones, a derivative of Caroline E. Stringer × trojana possibly has a little better branching than the former, but is too near in color and general effect to warrant introduction.

EVENTIDE, a seedling of fine finish, whose name aptly suggests the color; BUTA, a very dark blue; OMAHA, in color from purplish vinaceous to auricula purple (Ridgway); and MIDGARD, a soft blend of pink and yellow tones, with medium sized flowers on tall, well branched stalks, are others which are being introduced this year. There are a number of these ruffled varieties among the seedlings still under observation, some with old gold standards and blended falls; others with yellow standards and white falls. It is to be hoped that some of these will be introduced as they should give fine garden effects.

The Sass brothers have also been doing extensive work in hybridizing the pumilas and intermediates, with the result that we will soon have a much wider color range in the early bloomers. Already they have some very nice blends in the intermediates, as well as improvements on the red-purples, blue-purples, and whites now in commerce. NYMPH, a good yellow, and CHIEF, with standards of royal purple and blackish blue-purple falls, which were introduced this year, are both intermediates of fine substance and form.

SEEN IN CINCINNATI GARDENS

In Cincinnati, that Mecca of Iris fans, are to be found seedlings of such uniformly high quality that it is hard to keep from becoming overly enthusiastic. Mr. Wareham, Dr. Ayres, and Mr. Phillips have been using the best of the Dominions in their hybridizing—Mr. Phillips having imported Dominion the year it was introduced. In each of these gardens there was such a bewildering array of red-purples, blue-purples, pansy violets, all showing their Dominion parentage in their fine form, substance and texture, it was hard to give an opinion as to which might be most worthy of introduction.

Dr. Ayres has two very nice whites, as well as a block of good yellows. These yellows are of fine substance and good form, on very tall, well branched stalks, though still without the depth of color that seems to be so much desired. As Dr. Ayres has been so successful in finding the break bringing height into the yellows, it is likely now only a question of time until he gives us seedlings having added depth of color, as well as the combination of height, size and form. His PERSIA is a blend of quite as good quality as ASIA, though of darker, more subdued coloring. Here were also to be seen several very nice reds, all combining height and branching, with blooms of extra fine substance and texture.

In this garden was a block of seedlings raised by C. P. Connell, of Nashville, which are the nearest approach to true red of any Irises I have seen. They are so distinctive that the most casual observer would instantly recognize them as real advances in Iris breeding. DAUNTLESS, a very beautiful seedling seems to have every good quality required to place it in the front ranks. It is a red without the blue or purple hues we have come to expect in all of the so-called reds. Being of Dominion parentage it possesses a fine finish, heavy substance and the blooms are well placed on tall, strong stalks. Without doubt it is one of the finest American seedlings. Another with deep coral red falls gave good color value from a distance, while one with falls the color of crushed raspberries was also outstanding. It was impossible to use the Ridgway color chart on these seedlings with any success. They were all of such uniformly high quality, as well as possessing unusual color value, that it is hoped Mr. Connell will decide to introduce them.

In Mr. Wareham's garden was the largest yellow seedling I have seen. Blooming for the first time this year, it carried four open blooms, perfectly placed on a tall graceful stalk. It is an

Continued on page 95

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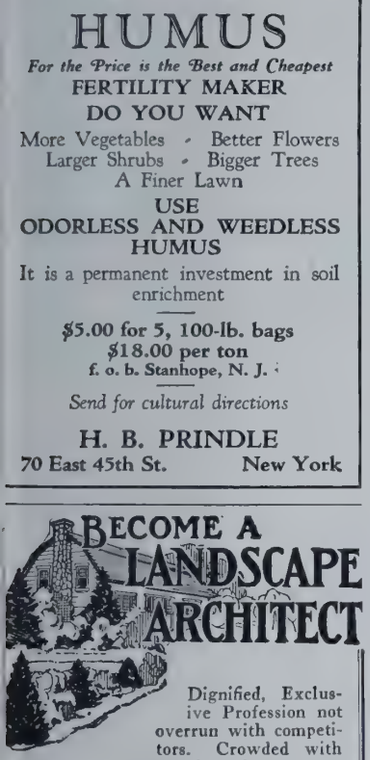

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Around the Iris circle

Continued from page 94

Iris artists would long to possess, the large, rounded flowers being of beautiful apricot coloring, very soft but with a glow which gives wonderful carrying quality from all parts of the garden. Two unusually good whites also bloomed for the first time this year. Tall, with flowers of unusually heavy texture, they are worth watching. A seedling which we called a glorified Citronella when it bloomed in 1926, again this year proved to be far finer than Citronella. The standards are of the same shade of yellow but the falls are much richer, and without the yellow streaks and edging. As it is a tall grower, it seems to be the best advance made in this type. Here also were to be seen some very good reds, and pansy colored seedlings, all possessing the velvety falls and fine substance we have come to look for in the Dominion derivatives.

Mr. Phillips was not at home the day we visited his garden, and there was no one to tell us where to find his newest seedlings. Last year he had some fine ones from the Dominion crosses. One named HENRIETTA is very good, and another seen this year in Dr. Scott's garden in Lexington, a Dominion × Gaudichau seedling of pansy coloring with rounded flowers of heavy substance and flaring falls proved the center of interest in a garden where such varieties as Cardinal, Morning Splendor and Bruno are growing.

Mr. Williamson's ARGYNNIS and GEORGE J. TRIBOLET are two interesting recent introductions. DOLLY MADISON, a very lovely blend, introduced this year, seems fair to take first place in the ranks of Longfield seedlings as wherever two or three Iris fans are gathered one is sure to hear the question: 'Have you seen Williamson's Dolly Madison?'

Mr. F. Cleveland Morgan, of Montreal, has a very nice seedling MOUNT ROYAL which created much interest in the American Iris Society's test garden at the Bronx in 1926. Again this year it proved one of the most outstanding seedlings in the trial garden. That it is one of the most noteworthy of the unintroduced seedlings is shown by the fact that one connoisseur said 'Mount Royal would be easily recognizable in a field of five hundred seedlings'.

Other recent introductions of merit are: ALIQUIPPA (Hall) a very soft yellow which is fine for garden effect; MARY BARNETT (Cumbler) a lovely lavender of the type of Princess Beatrice, the blooms of very fine texture beautifully lightened by the brilliant orange beard. Mr. Morrison's SOPHRONIA is a very delightful white with exceptional substance. Though not as tall as Kashmir White, it is a variety which many gardeners will find a more reliable grower.

AND AS TO THE FUTURE

What does the future hold? That no one can say. It would seem that we have reached the zenith where the hybridizing of the Tall Bearded Irises is concerned, and it might be wise for some of us to turn our thoughts to what can be done with the many beautiful Beardless Iris species. Most naturally each hybridizer thinks his own children much more interesting than those of his neighbors, and the first thought is that others should have the opportunity of sharing their beauty—hence the influx of seedlings each year. I think the distinctive seedlings of the future will come from the hybridizers who are working along scientific lines with definite aims in view. Prof. Mitchell, working in his California garden with mesopotamica will undoubtedly give us garden varieties in the light colors but with better form, texture and substance, with the blooms better placed on the stalks. Light colored varieties, with flowers having the heavy quality of the Dominion race are needed, so many of our garden Irises in these colors being prone to become languid ladies when the hot rays of the sun strike them. Purer blues are on the way, the Sasses already having some very promising seedlings in the darker tones. As they now have very soft blends of pink and yellow; yellow bi-colors, and plicatas showing the buff ground coloring, we may expect soon to have them give us other delightful combinations. Mr. Wareham should give us some variegatas of height and branching. As taller yellows have appeared in Dr. Ayres' seedlings, and a yellow with very large blooms in those of Mr. Wareham's it is only a question of time until we have yellows in every shade, with large flowers, on tall, branching stalks. As Miss Sturtevant has given us our finest garden yellows of recent years, I think we will soon see yellows with height among her introductions. As such fine varieties are now available for our gardens, the hybridizers should be very careful before naming and introducing new seedlings to see that they are distinctly superior to varieties already in commerce.

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Furnishing the small room

Continued from page 79

amber-colored mirror tops that seem to gather all the light in a room into a little golden pool.

This little bedroom, ten by twelve feet to be precise, contained all the necessary furniture, and the pieces were of correct size, comfortable, and conveniently and pleasantly placed. The cupboards at either end of the bed afforded much more storage space than two bureaus could have given, and their mirrored doors not only were useful to dress by, but by reflecting the opposite wall and its windows with their light and color, increased amazingly the apparent size of the room.

Perhaps no room is more intimate and livable than the little

The skilful use of mirrors and built-in bookcases, plus carefully proportioned and arranged furniture lends a decided feeling of space to this small living-room, of which Margery Sill Wickware is the Decorator

library, and it is worth careful planning to bring out the charm inherent in such a room. Much space is commonly wasted in libraries by giving bookcases unnecessary depth; shelving quite adequate to hold books can be so shallow as to take very little off the dimensions of a room. Bookcases extending from floor to ceiling can be recessed to give space for a long couch or a table desk. Oftentimes it is advisable to line all the walls with bookcases so that shelf space may be available as one's library grows. Nothing, however, is quite so desolate and unfinished as half-empty bookshelves, and it is an interesting and practicable plan to have adjustable panels made to cover unused sections of bookcases until the time comes when they can be filled with books. Panels of this kind may be decorated with painted designs or covered with old maps or landscape papers; if one is fortunate, Chinese paintings or Japanese kakemonos can be used on them with great effect. Not only are such panels an interesting and effective way of bringing decoration into a library; but also the knowledge that behind them lie empty shelves, waiting for new books, is a great comfort to any ardent book buyer who is forced to consider where he can possibly find a place for his expanding collection.

There prevails a popular belief that in order to produce an effect of spaciousness and light, the walls of a small room must be plain, light and neutral in tone. Actually many miles of New York apartments have been painted in this manner, and through them one may travel for days, as any apartment-hunter will sadly testify, without a break in the monotonous acreage of ivory, cream, and light taupe colored walls.

Monotonous though they are, these light and neutral wall tints do add considerably to the effect of space. But they are far from being the only means of obtaining it. There are many other wall treatments that can be used to attain the same result in an infinitely more interesting way. Blues and greens in the lighter, clearer tones produce perhaps a greater effect of space and atmosphere than any other colors; if a warmer color is desired, there are many shades of yellow and soft pinks from which to choose. Almost any color in its lighter and higher registers can be used successfully.

Continued on page 97

Furnishing the small room

Continued from page 96

Wallpapers especially suitable for the walls of small rooms are now to be found in any number. Many of the diamond and lattice designs are unusually good, and landscape papers in which the designs are open and the colors light are excellent for small wall spaces.

The Chinese tea-papers, which come in squares, of silver or gold lightly broken by some delicate tracery of design, make especially good wall coverings for little rooms, provided the rooms have plenty of light. Plenty of light is essential, for the metal paper that shines so brightly in the hand, loses much of its brilliance when pasted flat against a wall; instead of reflecting light, as one would naturally expect, it appears somewhat darker in tone and shines with only a dull lustre, like old silver or pewter. Glazing over these metal papers in color often greatly enhances their decorative value.

Nothing, of course, lightens and enlarges a room more than the skilful use of mirrors. Placed opposite a window, a mirror reflects color and landscape, and into a dark corner it brings a soft light of its own. Paneled into the wall, or framed in a variety of ways, mirrors are always useful and distinctly decorative.

A very small dressing-room whose walls were chiefly composed of doors leading to various cupboards and closets, had all the doors paneled with painted mirrors set in narrow, gold moldings. The mirrors were delicately decorated with a border design of wreaths and garlands of ivy leaves executed in gold and green. Another large mirror, decorated in the same fashion, filled the space behind the long and narrow dressing-table.

In this room the walls and woodwork were painted a light apple green; the floor was carpeted by warm wood-brown Wilton; and the curtains, of thin flame-colored gauze, were hung from beneath a narrow gold cornice board, and looped high. A little slipper chair was upholstered in light gold-colored satin, and the dressing-table bench, one of those cross-legged stools of the Empire type, had its seat cushioned in a flame-colored velveteen. Boxes in lacquer of red and of gold and bottles of old-gold engraved glass, completed the dressing-table.

Many small rooms are almost extinguished by their curtains. Curtains in small rooms should be light in effect and simple in design. Thus they avoid becoming the dominant and overpowering feature of the place.

The peony festival

Continued from page 78

account of weather conditions could not have been more than an average show to a place as one of the most successful of Peony shows. A large lily pool with other aquatics was the work of one amateur, Mr. Chas. Sander. In one corner was a complete June garden flower show staged by Peorians, along one side wall a dozen lovely breakfast, luncheon and bride's tables, complete with linen, silverware, china and beautiful flowers. In another corner the professional florists staged a goodly sized competitive show for ribbons, while in a separate room was a distinct achievement, the gallery of 35 natural flower pictures. The plan of putting a gilt picture frame in front of a shallow box, lighting with a bulb at the top, making a background of cloth, and then making the picture out of flowers is not absolutely new, but it probably has never been done on such a scale nor as effectively in the Middle West. I often feel that some of us place too much stress on securing garden pictures and effects, or emphasize too much the securing of only the finest varieties for our gardens. These are important, and to the last especially I will plead guilty. But the decorative value of cut flowers in the home is equally important, and this point these lovely natural pictures emphasized in a wonderful degree.

As a crowning achievement, the conception of Mrs. M. L. Fuller, the landscape architect who planned the main features, Peoria sought to bridge the gap that one must at times feel separates the flower specialist from the great body of flower lovers. This was done by holding a conference of the garden clubs of the Mid-Western states, and its success may be attested in the fact that 450 people from out of the city attended, including seven presidents of state associations. Speeches were made by Mrs. Otto Brownell and Mrs. W. G. Du Mont of Des Moines, and Prof. Hieronymous of Urbana.

Preliminary steps were also taken toward the formation of a Mid-Western Garden Club Association.

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Mons. Jules Elie

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As a result of years of unceasing vigilance and care, my peonies are now in the condition where, for two successive years, not one "rogue" or mixture could be found in our entire fields, and during the past 15 years at least we have not received on the average one complaint a year as to any peony we sold coming untrue to name.

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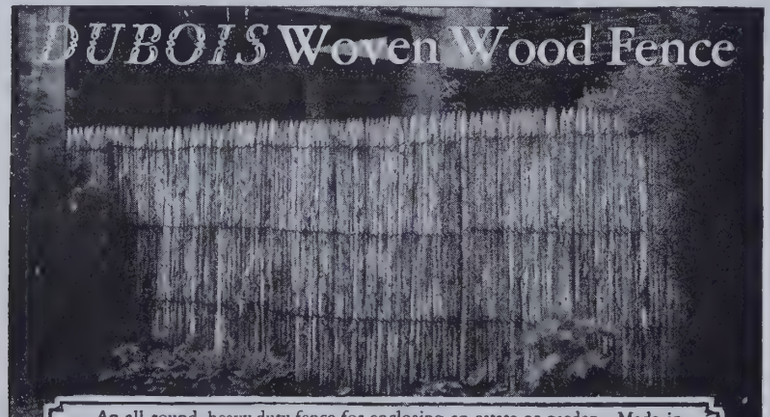

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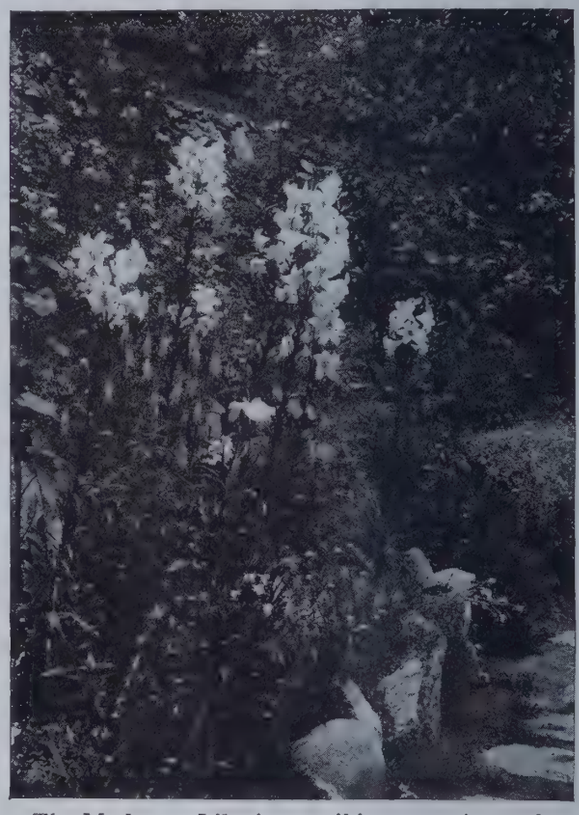
Write for Free Book of Illustrations

Remaking the border in fall

Continued from page 17

the planting until spring is that the bulbs may be trampled upon and otherwise disturbed. One remedy is to postpone the bulb pictures until the perennial planting is complete—namely to the second autumn. If thought is given to where the spring planting will go, however, some of the bulbs may be planted with little danger. There is always room for a few artistic clumps or drifts of Tulips, or broad patches of Scillas, Crocus, or Grape Hyacinths. The bulbs should not be set out too early or they will begin to grow before the advent of cold weather.

The last step in the rejuvenation of the garden is a mulch of well-rotted manure about two inches thick, spread after the



The Madonna Lily is a striking exception to the family rule: it must be planted in late summer only

ground is frozen hard. This may be covered with marsh hay, evergreen boughs or chicken wire to keep it from being blown away. Too much cannot be said of the importance of this mulch for a garden newly set out. It may appear to winter well without it, but newly spaded ground is soft, and the first warm days of spring result in such a heaving of the soil that many of the plants will be thrust naked to the top of the ground. So by all means cover well the first year, even if later is it found unnecessary.

When the garden has at last been safely put to bed, winter affords an interval for quiet planning, in anticipation of following up in the spring what was so ably begun in the autumn. In planning think first what is expected of the garden. It may dazzle the beholder with the earliest blooms in spring, luxuriance in May and June, with a quiet midsummer interlude followed by a brief spectacular effect in the fall, as in the city garden; it may be concentrated lavishness from the last of May to the first of September, as in the country place; or it may be its more difficult duty to try to look its best at all times.

The completion in the spring of the work done in fall affords an excellent opportunity to repair any damages wrought by winter which will seem more or less incidental if regular planting work has been planned, whereas we are disgruntled if we find holes to replant in what we had expected to find was a finished planting. Old Phlox when divided in the fall sometimes winter-kills, so when the old clumps are divided and reset, in the fall, it is well not to buy all of the new at that season but to leave some for spring.

Therefore (having in the fall taken care of the Iris and Peonies, which can be depended upon to come through the winter safely, and partially provided for the Phlox), in making out your list for the spring campaign, first of all set down some choice new varieties of Phlox. *Continued on page 99*

Remaking the border in fall

Continued from page 98

Next set down the Foxgloves and Canterbury-bells, for after I saw the dead last spring I forever adjured fall planting for these two flowers. Speciosum and auratum Lilies can be counted on for at least one season's bloom if planted in the early spring. Tiger Lilies do not seem to care when you plant them. Of the smaller edgings, Iceland Poppies, Violas, Forget-me-not seedlings and English Daisies do best if wintered in frames and set out in the spring. Nepeta mussini, that lovely gray-leaved accompaniment of the pink Oriental Poppies, sometimes winterkills, so reserve its planting until spring.

Though it may be contrary to the general opinion, it was my experience that Columbine seedlings left where they had grown, and moved to their permanent places in early spring bloomed better and earlier than those transplanted in the fall, of which indeed many bloomed not at all. Sweet-William seemed to have no preference, for it bloomed anyway, as did the lovely orange Siberian Wallflower.

The main planting of Roses in the upper belt should of course be left until spring, unless it is the very hardiest of the Climbers, the Rugosa Hybrids and the Briers like Austrian Copper and Harison's Yellow. Japanese Anemones and Hardy Chrysanthemums should invariably be set out in the spring. In fact so finicky are the latter that in some gardens we treat them frankly as annuals, replacing the great part of them each year. Anchusa seems to prefer spring, though seedlings set out in the fall sometimes winter well. Of Lupines the same, though their very existence seems threatened of late years by hordes of fat green aphis. Lupine be it observed does best on poor well-drained soils. Buddleia and Monkshood are for spring planting. You will find that in the spring the Asters and Boltonias and Heleniums fairly invite division and transplanting, each eye which in the fall was but rudimentary being now developed into a neat rosette. In fact, if these plants are not divided every second year they soon perish from overcrowding.

So much for the practical aspects of the garden plan—now for the pretty part—the selection of the things you would love to see. Keep in mind that with the essentials attended to in autumn the beds will be somewhat less than half full. But the final plans should be organized now, and orders placed in the dealer's hands for shipment 'at the season.' First select the edging plants, planning broadly some special effect for each walk. You might plan for a border of Arabis and Viola in front of the Daffodils already in place; Lupines, Lemon-lilies and Columbines might accompany the Iris; Foxgloves, Sweet-William and Canterbury-bells might fill a special border, and the fall planted pale pink Oriental Poppies (spring planting is fatal) might be succeeded by Gypsophila and dull pink Zinnias.

You would deliberately select a special list for combination with the Larkspur; golden Lilium maculatum, rose colored Filipendula, creamy Clematis recta, pale sulphur Meadow Rue, Miss Lingard Phlox or Madonna Lilies.

Next you would bolster up that bad time in July with Japanese Iris, Gypsophila with a sprinkling of Shirley Poppy seed, late Lemon-lily, Veronica, Shasta Daisy, or Physostegia.

Then you would choose August accompaniments for the Phlox, Eryngium, Artemisia lactiflora, early Monkshood, and Platycodons. You would select Coral-bells to face the Peonies, since nothing else seems to grow so well beneath their heavy foliage; Campanula carpatica for a summer border of blue, and late lavender Hostas to round out the corners.

Having grasped the mechanics of the plan, it is the time to dream. Think of the new varieties you long to acquire, the specific color effects for this room or that, the bouquet for exhibition at the garden club, the lovely new coppery Iris, the rare Dahlia you have seen and wish to possess. Picture masses of yellow Roses and lavender Clematis draping the barren wall; Larkspur echoing the blue of the distant sea; or the dull pink Sedum, Sea-lavender and gray-blue Salvia drawing into the foreground the distant mountain haze! Think of all these and order NOW.

If you have the forethought, late in the fall to sow some California Poppies, cream or golden orange, shell pink Shirley Poppy and the big double fringed varieties in pale mauve, soft pink and deep plum purple, they will delight you by blooming early. At any rate Poppy seed must be sown as soon as the snow leaves the ground. A specific rule for the new garden reads 'sow among all Iris a pinch of Poppy seed.'

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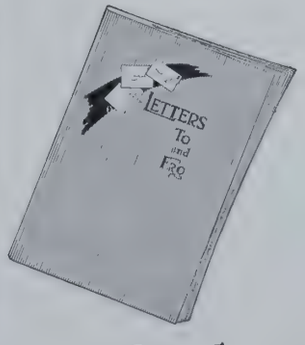

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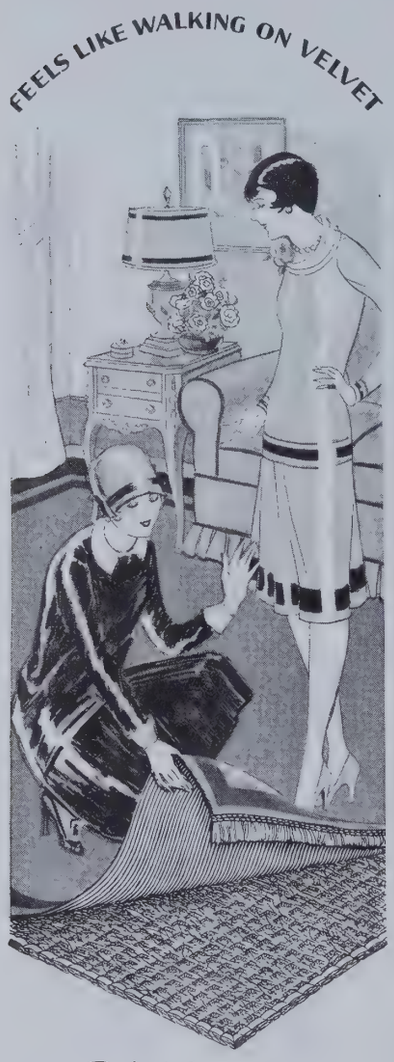

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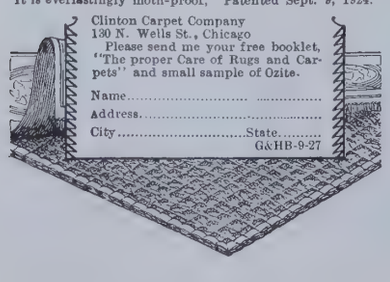

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Warmth in the winter living-room

A. LOUISE FILLEBROWN

During the summer we tried to create in our rooms an atmosphere of space and quiet. Neutral, cool, colors predominated, and all the warm glowing colors and heavy materials were put away, if possible, for they made the rooms seem hot and full. Now, however, they are welcome, and if your living-room has little color in it, this is a good time to add those bright touches that will make it warm and inviting.

Hanging new curtains and draperies is one of the most effective ways of doing this. Hand-blocked linens in gay floral patterns are taking the place of the plain colored velour curtains in many living-rooms. Slip covers of the same material for worn pieces of furniture may be made, and the informality of the gay pattern is often a relief from the rather stiff brocade or velvet.

If your ceilings are high and you have blank wall spaces to fill, a hanging book shelf might be attractive, especially one of the corner type. They are often painted a strong color, harmonizing with the other shades in the rooms, and with rows of books on their shelves they are both decorative and useful.

If there is a recessed window in your living-room where you have built a window seat, it is sometimes attractive to paint the walls of that part of the room a different color from the regular wall shade. For instance, if your walls are painted tan or gold, and there are orange touches in your lamp shades or in the design of your curtain material, a burnt orange paint on the walls of the window recess or back of the shelves of built-in cupboards or bookcases, will make them much more interesting, and add life and color to the room as a whole.

On a floor completely covered with a plain carpet or rug, small scatter rugs are pleasing in winter. These may be in the gayest kind of colors: besides small Orientals, the hooked rugs

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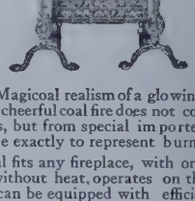

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are lovely in living-rooms of the Colonial type, and the small picture rugs made of bright colored felts are being used in bedrooms and nurseries.

Soft green or cream window shades, give a cool light that is grateful in hot weather, but in winter a warm gold shade, or corn yellow will do much to supply artificial sunlight. In the same way, gold or orange lamp shades help the winter living-room. Many people use light green or cool lemon yellow lamp shades in summer and have a complete new set of a much warmer color for the winter season.

A bit of shining brass or copper, reflecting the firelight, offers a friendly greeting that helps to make your living-room inviting. It is possible to buy it now, most inexpensively, in many charming shapes. Large wood baskets of brass, used with black iron andirons trimmed with brass, are stunning, and brass or copper seven-branch candlesticks on either end of a mantel are especially lovely in a Colonial house, where we so often find brass lighting fixtures.

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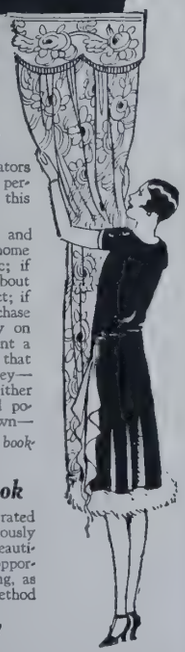

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Nature's law decrees that every living thing, after its cycle of life is completed, must die. This holds good in the Garden's Hardy Border as well, where right now you should take stock of what is missing and what needs rejuvenating.

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Gypsophila "Bristol Fairy"

Then there are new Hardy Hybrids in Columbines, some fine Iris and other specialties for which we are recognized as headquarters. **Delphinium Surprises for 1928** will be offered in a special circular for which we will be pleased to enter your name if you are interested in this superb perennial.

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Order direct from this advertisement or see August issue of this magazine for another attractive Special Offer.

INDIAN SPRING FARMS, Inc.

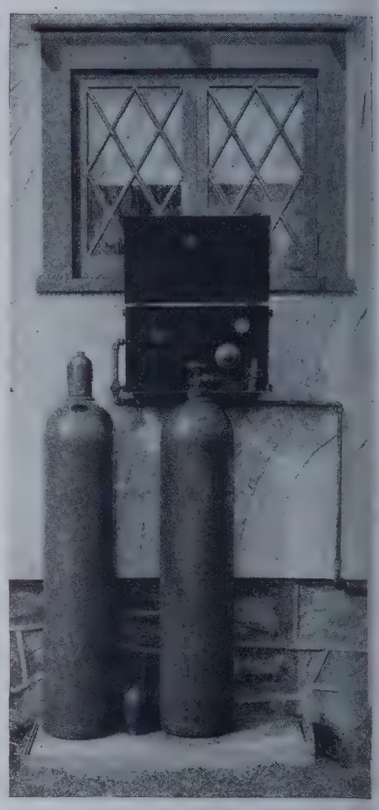
Box G **Baldwinsville, New York**

Fluid fuels for the modern kitchen

Continued from page 58

was recessed, perhaps a sixteenth of an inch. This is bad construction, because the ease of transfer of heat from stove top to the contents of a kettle depends upon the lack of resistance encountered. Heat flow is retarded when taking place from one medium to another, whether one is air or both metal. The least resistance is when both are metal, clean, and in intimate contact. If a thin sheet of air is encountered, the resistance is increased.

If you want an easily appreciated demonstration of the resistance of various substances to heat flow, put some water into an enamel cup that has the enamel in the bottom chipped away at some point. Watch the contents and see the water begin to bubble over the defective spot long before it starts to boil.



If you cannot get electricity or city gas, 'bottled' gas furnishes an ideal fuel

Next to electricity, gas is the nicest fuel to use, and one that is not generally expensive, if used with reasonable care. With it an intense heat can be had almost instantly and it can be closely controlled by manual or thermostatic means. It does not soot the utensils and, like electricity, can be used to produce heat above the food as well as below—a great advantage in broiling or in oven heating.

If you are beyond the reach of gas mains, you still can enjoy the advantages of gas cooking, at a higher operating cost, by using bottled gas. There are two general classes of this fuel; one can be used in any gas stove and the other requires special burners. These fuels come in compressed or liquid form, in steel tanks that are refilled when emptied. A single tank may last an average family a month or more, and where fairly heavy cooking is done installations include two tanks; when one has been emptied the other supplies gas until the first has been replaced. 'Bottled' gas may cost twice as much as 'city' gas, or even more, but its advantages are ample compensation.

Great blessings, seldom appreciated, attach to residence within the areas served by natural gas. In the first place, manufactured gas may be said to average close to $1 per thousand cubic feet, each cubic foot producing, by its combustion, about 500 British thermal units. Natural gas, although it usually contains twice as much heat, seldom costs more than half as much and, in many localities the price is about 40 cents. One difficulty is that, when the temperature goes down the gas pressure sympathetically drops too, and gas mains without pressure are not of much account.

I want to make one point here that you should always keep in mind. *The installation of gas stoves without proper venting is positively dangerous.* Every kitchen, where gas is burned, should have a *separate* flue for the gas stove.

An important advantage of both electricity and gas is that, with the high efficiency and ability to produce heat with the turn of a switch or valve, kitchens are much cooler in summer than where coal or similar fuels are used. That is one of the principal objections to the use of coal, although a good bed of anthracite coal, glowing hot, makes an admirable broiling or toasting arrangement.

Since the beginning of the trend toward oil for heating purposes many ranges designed for coal have been converted to use liquid fuel by the introduction of a burner. There are two classes of these, one producing a white luminous flame and the other a blue non-incandescent flame similar to that of the familiar

Continued on page 103

Fluid fuels for the modern kitchen

Continued from page 102

Bunsen burner. I have used both of these and, while the former has a tendency toward sooting of utensils, the latter is practically free from this characteristic and approaches gas in desirability. I have used a Bunsen-type burner for the last year, trying to accurately determine its characteristics, as it is an intriguing device. There is a wide variation in fuels going by the same name and where, with 'furnace oil' supplied by one company this burner will operate for a month without cleaning, furnace oil' supplied by another company forms a residue that must be cleaned weekly. Yet, with its faults, it is an admirable servant. With oil at 10 cents a gallon, cooking for a family of nine costs me about $12 a month in the winter, when the fire is going constantly, heating the service water as well as doing the cooking—and less than half of that amount in the summer months when water is heated by a separately-fired oil heater. Both are started and shut off as a gas stove would be.

I have not included any of the oil stoves using wicks in these comments, although I have used up three or four of this breed. haven't much use for them compared with a good steel range with an oil burner, although thousands of families use them. They must be kept scrupulously clean to be effective.

Soft coal and wood both come in the category of passé fuels where those above mentioned are available. The formation of oot, due to the highly volatile character of bituminous coals, is he main objection to the one, and the difficulty of maintaining uniform fire, with the creation of much fine ash marks the ther. Three years ago I had cut and sold over thirty cords of vood. With part of the proceeds I bought oil for boiler and ange. I could not afford to burn my own wood because of the isadvantages over other fuels obtainable.

The use of gasolene for cooking is on the down grade, as the ess volatile and hence less dangerous oil fuels are becoming vailable in almost every cross-road. The use of gasolene as a ome cooking fuel should be discouraged on the single ground f the greater risk. For camp cooking this fuel is permissible.

Peat briquettes, where available, are nice to handle, ignite uickly, burn with minute residue, and are cheap. But they are ound in only a few localities. The same applies to charcoal, a ommon fuel on the Continent.

Taken all in all, it seems to me that we are about ready for ational acceptance of fluid fuels—electricity, gas and oil—as ooking fuels, discarding solid fuels entirely.

As I see it, the era of fluid fuels for cooking is just opening. hose who have changed from wood or coal to the fluid fuels are lways willing to pay any reasonable price for the advantages ained.

Putting the house into winter clothes

ontinued from page 21

ves impresses itself upon the interior of a house, even when a ecorator has had a good deal to say. The actual living in a ouse stamps it with the seal of the occupants, and that is as should be. By all means let the owner express himself and good decorator will help him to do it.

But to return to the more immediate problems of the refurishing of the living-room for winter. The conditions governing ne situation make all the difference in the world. If money does ot have to be too carefully considered a lovely paneled wood oom would create a magnificent background. As explained bove, the chief and most practical way to bring about the nange is in the colors and fabrics used for curtains, upholstery, rpet, and lampshades. The addition of small rugs, good ones r well chosen spots, to relieve the possible monotony of large, lain spaces, is often effective. Hooked rugs look well with simple rroundings and their colors are usually joyous indeed. Fine rientals are at home with fine English or French furniture. ld bits of good brocade or velvet add glow and beauty to table ps and to bare wall spaces but the furniture must be of fine ough caliber to be in keeping with these things.

The principles which apply to the living-room can be repeated all the lesser rooms and also such changes add greatly to the ice and interest of living. It would be very dull to see our iends and family always in the same clothes, and it is very upid never to find a change in a house. Let it not become odgy but be a living thing, reflecting seasonable change. And ove all, do not forget to add a dash of humor.

Trout Lilies from the Far West

ERYTHRONIUMS are called "Dogstooth Violets" in Europe, "Fawn Lilies" in Oregon, while around my home they are called "Easter Lilies." Those native to California and southern Oregon are far larger and have finer colors than any others. Very free flowering.

A superb collection of these flowers, including shades of lavender, cream, bright yellow, five species, **100 bulbs for $3.50, half collection for $2. Either postpaid.**

In my California Bulb catalogue Trout Lilies and the beautiful Mariposa Tulips are pictured in color. Fine illustrations of Lilies, and many others of California attractive bulbous flowers, make this a most attractive booklet.

"*Hardy Perennial Plants from all over the World*," is the title of another catalogue rich in Rock Plants, rare novelties and the best of the best good old things.

Hollyhocks in shades of "Apricot" and "Scarlet" were among the striking things in my large gardens this year.

Day Lilies, or Hemerocallis, are most hardy and free-flowering, and their large fragrant flowers may be enjoyed over a long period by planting several varieties. They are fine for cutting. I have the very best sorts and will send **a collection of six species,** one each, named, in fine strong plants, **for $1.75 postpaid.**

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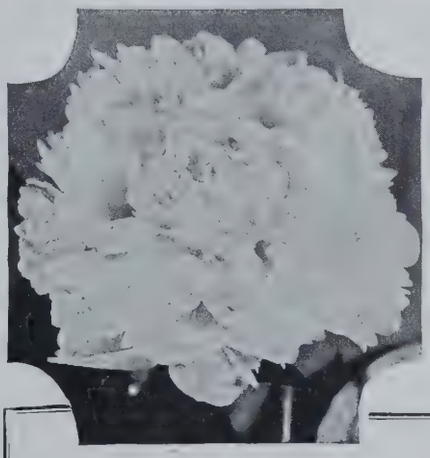

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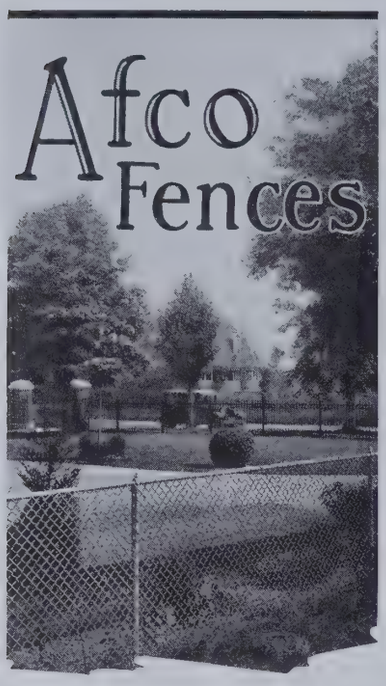

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True sources of country house design

Continued from page 34

spent themselves upon the mansion of the rich, on public buildings and in towns, and it was left to the builders of small houses and unambitious cottages to keep alive and reproduce the ancient and native practices of the land.'

Many of the methods, such as the thatching of roofs, were extremely primitive, and the old art of thatching is dying out as yearly there are fewer of the old men who really understand its technique. While the subject of thatching is before us, the moment seems opportune for saying a word about the various imitations of thatch that are often accomplished by means of shingles. Architecturally this is as wrong, as the imitation of any construction in materials other than those that originated the construction. Shingles obviously cannot do more than approximate the appearance of straw thatch, and the only effort in this direction that is intelligent or sound is the effort to accomplish something of the *effect* of a thatch roof, but not its *appearance*. It is desirable, and for the picturesque house, even necessary, to soften the profiles, roof lines, gable ends and eaves, and if the intention goes no further than this, it is perfectly permissible.

While the old cottage homes of England are the basis of much of the character of the newer English country houses, it is the new rather than the old that most people take as their model of the type to be built in this country.

The modern English country house has been largely evolved by such architects as Lutyens, Voysey, Baillie-Scott and a number of others. In design and in the materials used these houses are above everything else very picturesque; and if the English country house be critized by anyone who is used to the many conveniences and efficiencies of the average American country house, it may be said that the English are not so concerned with this side of architecture as they are with its more pictorial phases.

Essentially, the English country house, whether it be old or modern, is a picturesque house, and this is because it reflects a manner of life, a rich background, interesting local materials and the craftsmanship of artisans schooled through generations in the technique of their craft. It is a type of house that grew naturally from its surroundings and its people, sociologically and architecturally. These are the things with which the architect must reckon if he is to build a house in this country that will even approximate the true English country house—yet racially, we are as fully entitled to it as we are to our own Georgian Colonial which came to us from England.

So far very little has been said about the importance of the kind of materials involved in building a house of the English type. The first attempts in this country were not at all successful because we had no real understanding or appreciation of the natures and textures of building materials. The ideal of manufacturer and architect alike was the smooth mill finish for timber and the hard uniform coloring and texture for brick. Gradually manufacturers, largely through the insistence of a few architects, and partly through the general advance in knowledge of such points, began to produce materials which emphasized rather than concealed their true natures. Rough bricks, in a wide range of burnt clay colors made it possible to work in the proper relationship of textures. Graduated slate, rough hewn, and by nature harmoniously colorful, made roofs that looked like the primitive work of Normandy. In time hand-made roof tiles appeared, so that today the architect has at his command much of the most essential element, if he is to be successful in his adaptations of English cottages and manors.

Important as they are, however, materials alone will not create the truly convincing English country house. The artisan as well as the architect must appreciate the beauty and importance of texture, and in most cases this means a certain amount of education.

The Philadelphia architect, Wilson Eyre, was perhaps the first American country house architect to insist on the expressive manner of treating building materials, and for many years the houses he built were outstanding examples of architectural craftsmanship. Mellor, Meigs & Howe, also of Philadelphia, and Harrie T. Lindeberg of New York have been highly successful in their choices of materials.

In this country to-day, where there are seldom local materials available, it is the more necessary for architects and the makers of building products to be in full agreement as to what sort of materials are supplied.

Continued on page 105

As a reader of the GARDEN & HOME BUILDER, you will be glad to know that we have arranged with the American Gladiolus Society to offer a combination of

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2 Plume Retinispora	(Green)	1½-2 "
2 Silver Retinispora	(Silver)	1½-2 "

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Palisades Nurseries Inc.
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True sources of country house design

Continued from page 104

In my own work I am constantly on the alert for materials that will express picturesque informality in natural and unaffected ways, and for men who will use some degree of imagination and craftsmanship in the handling of the materials.

The true English country house is not a type that can be done successfully and as it should be done, without a real knowledge of the native sources in England and a great deal of care in the selection of materials and the supervision of the workmanship. From its nature the English type does not lend itself to standard methods of construction, even now that nationally distributed building materials are available in so many forms suitable to picturesque uses.

The consideration of plan does not enter vitally into the achievement of a well studied house of English character, so long as it is, in the main, an informal plan. American architects have done very well with the plans of houses of both small and moderate size, and even in houses of the most picturesque phase of English architecture, have succeeded in holding to a rational and practical room arrangement without sacrificing the picturesque element.

The conclusion that must be reached by any architect who has built even one example of the true English country house, the kind with textured materials used informally, with leaded casements, hand-hewn and carved half-timbering, is really a simple one, but it is a conclusion that sums up much of the most important aspect of the problem and contains the real heart of the matter. The English country house, if it is of the picturesque type (not Queen Anne or Georgian) is not reducible to a formula —it is almost entirely a matter of technique, given the necessary feeling and knowledge. I do not like to think that any type of house is reducible to a formula, yet we see them everywhere—houses that are as lacking in individuality in themselves as they are monstrous in their similarity to thousands of others. It is this element of individuality that the English type of house expresses so effectively. It is for this reason that the English house, more than any other, depends for its true quality on the utmost sincerity and sympathy of the architect.

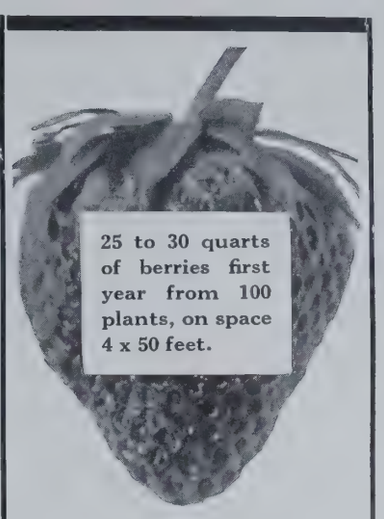
Planting the hill garden

Continued from page 51

(Trillium erectum) and other suitable species. The wood garden with its walks and its plant-filled spaces is a revelation to visitors who are interested in the preservation and utilization of natural conditions in landscape operations.

Part of the flat ground near the greenhouse and several acres on the slopes and top of the hill are devoted to a nursery. Mr. Havemeyer, as a personal friend of Dr. Charles S. Sargent, obtained many plants from the Arnold Arboretum, introduced as a result of the exploration of E. H. Wilson in China. Many of these new introductions were sent to Cedar Hill to be tested and without scientific names they are designated simply by numerals. The nursery collection includes: Berberis wilsoni, Buddleia variabilis, Catalpa duclauvii, Clematis charmenteri, Cornus kousa, Euonymus radicans vegetus, Euptelea franchetii, Malus sargenti, Pinus densiflora pumila, P. koraiensis, Potentilla micrantha, Prunus yokoshimi, Robinia kelseyi, Schizandra sinensis, Spiraea kamtschatica, Viburnum henryi, V. rhytidophyllum, V. sargenti, and V. tomentosum. Mr. Havemeyer devotes a part of his estate to raising for commercial purposes, Gladiolus, Iris and Peonies of which he has many first class varieties and strains. He imported several hundred Eremurus in 1920 representing a number of species, but the Federal Horticultural Board requires that these plants be kept under quarantine for several years before they can be distributed.

The plants bordering the large pond near the gate will pay a careful study. The writer has never seen anywhere such large masses of swamp-living plants, which most gardeners find difficulty in growing. Here are luxuriant growths of Andromeda polifolia, Chamaedaphne calyculata, Clethra alnifolia, Eupatorium perfoliatum, Iris versicolor, Kalmia glauca, Lilium superbum, Lythrum salicaria, Myosotis palustris, Rhodora canadensis, and Vaccinium corymbosum. An island with a rustic summer-house is fringed along the water's edge with Azalea vaseyi, Andromeda polifolia, Kalmia angustifolia, Kalmia glauca, Pachystima canbyi. Altogether Cedar Hill, which can be visited by permission from the owner, presents some features which those intending to improve hills would do well to study.



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"Standard" metal smiths have wrought the fittings in designs as original as the lavatories. So that the distinctive motif may be carried out in other bathroom fixtures, fittings for them are available in the same designs. This is beauty that transcends artisanship; that brings to the bathroom its long deserved note of individuality. Two models, the "Pemberton" and the "Templeton," are being exhibited at "Standard" showrooms in principal cities. They are exclusive designs with the trademark "Standard" fired in them. Booklet, with color illustrations, will be mailed on request.

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GARDEN & HOME BUILDER

SEP 22 1927
UNIVERSITY OF ILLINOIS

COLONIAL HOUSE NUMBER

October, 1927

bleday, Page & Company *35 Cents* Garden City, N. Y.

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Bulbs, 6 inches and up in circumference.....	$ 8.00	$ 75.00
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Stateliest of form, easiest to grow, surest of satisfaction for fall planting.

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9-12 in. clumps	$2.00	$17.50	$150.00
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The brilliant orange-yellow or flame red flowers shine clear across the distant spaces. Here indeed is a native gem which for brilliancy and constancy has no equal. Blooms from early May until middle of June. A pardonable American slang expression aptly describes this species—it's a "knockout".

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Prices quoted above stand for symmetrical stock, lifted with ball of earth, carefully baled with burlap and securely packed for safe arrival anywhere.

Send for special Fall offer of Ferns, Wildflowers, Hardy Perennials, as well as Rhododendrons, Kalmias, Azaleas, etc., all suitable for Fall planting. My complete catalog gladly mailed free to all interested in the naturalistic type of gardening.

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Among the many visitors at our greenhouse exhibit at the flower show in New York, last Spring, these four gentlemen happened to drop in at the same time:

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Dreer's

Garden Roses *for Fall Planting*

It is generally conceded by both professional and advanced amateur Rose enthusiasts that the very best results are likely to be obtained from dormant plants set out in the autumn. We have just issued a

Special Rose Catalogue

containing a marvelous offering of dormant plants for Fall planting, of the World's Choicest Varieties. It also contains complete cultural directions which, if followed, should enable anyone to grow Roses to perfection.

A modern Garden of Roses could not be started with a finer collection than the famous

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Mme. Jules Bouche. The best white bedding Rose.
Mrs. William C. Egan. Outside of petals light pink, interior deep flesh color.
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We will supply one each of the Dreer Dozen, in ***strong two-year-old dormant plants for $11.00,*** delivered to any Post Office in the U. S., or any of the above sorts at ***$1.00 each, $11.00 per doz., $90.00 per 100 delivered.***

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Now, before winter comes, decide upon that fence you've been considering. Then make your fall plantings accordingly—and when spring comes, your fence will have become a part of the landscape. The Afco Fence line will afford the style and quality you seek. And Afco Service will—if you wish—erect your fence in enduring fashion. The increased property value will be many times the fencing cost.

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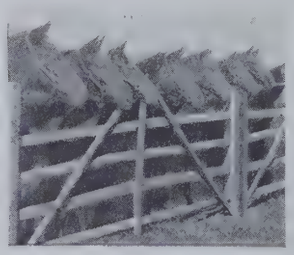

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Bathing beach 400 feet, restricted to approved buyers. Magnificent harbor having 6 to 12 feet of water at low tide, for yacht owners.
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English design, the most beautiful home of its type in Morristow hollow tile and stucco construction, perfect condition, a delightful arranged first floor; 6 master bedrooms, 6 baths; 4 servants' room tiled bath, steam heat, electricity, 4-car garage, chauffeur's room stalls for 6 horses; 15 acres; wonderful views; 8 minutes to Lack wanna Station; price $75,000, terms.
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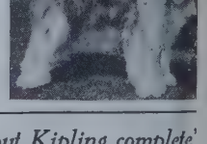

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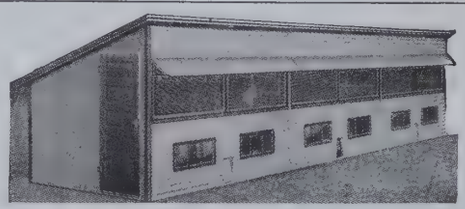

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Anyone who has a country place will be interested in our new booklet No. 2, "Furnishings for the country home." It gives complete information about

Rose Arbors	Pergolas	Lattice Fences
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Everything in wild animals, game, fancy birds for parks menageries, private preserves and collections of fancy fow

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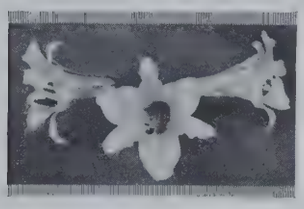
From China's Hinterlands Comes This Lovely Regal Lily



From China's most inaccessible hinterlands came this wondrous lily.

The flowers in their clustered abundance, have an exquisite pearly whiteness. The reverse of each petal is faintly streaked underneath with a pinkish brown tinge.

Anywhere in our fickle American climate, it thrives and multiplies.

Year after year, without petting or bother, they come up, giving you of their bloom bounty and fragrance.

All our flowering bulbs we honestly believe to be the finest grown in America.

6-inch bulbs of the Regal Lily produce 4 to 5 flowers. 9-inch ones often as many as 10 flowers to a stalk.

Lily Prices

	Per 10	*Per 100*
5 to 6 inch bulbs	$4.50	$40
6 to 7 " "	5.50	50
7 to 8 " "	7.00	65
8 to 9 " "	8.00	75
9 inches and up	10.00	100

Order now. Plant any time before freezing

Now Ready

YOU have heard much about Wayside Gardens' yearly Catalog of Hardy and Alpine Plants, including Flowering Bulbs.

It's now ready for your requesting.

You will find it unlike other catalogs, in three distinct ways.

First, in the exceptionally wide range of kinds and varieties offered.

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Doubt if you'll find one that will approach it in Rock Plants; Flowering Bulbs; and Hardy Plants.

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The Wayside Gardens Co.

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A delightful spot the year round is this King Conservatory built for Mr. W. F. Taubel of Riverside, N. J.

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This King Conservatory not only perpetuates the joy of summer gardens, but it provides the home's most livable room. Here mellow sunshine and the fragrance of delicate blossoms bring happiness and health to all the family.

A new Portfolio of photographs showing thirty-two views of King Greenhouses and Conservatories is now ready for mailing. Let us send you a copy. Just drop a line to our nearest office and it will be mailed promptly without obligating you in the least.

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SCRANTON, PA., 307 N. Irving Ave. — CLEVELAND, OHIO, Hippodrome Bldg.

AUTUMN PLANTING

Now is the time to take stock of your garden and grounds and make the additions you have visualized throughout the summer.

Our *new handbook* will give you the information you desire.

Evergreens, herbaceous plants, flowering shrubs, and deciduous trees, are among the many varieties that should be planted at this time.

Write for this interesting catalogue, or send us a list of your requirements, on which we will be very glad to quote prices.

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W. H. WYMAN & SONS, *Proprietors*

No. Abington **Massachusetts**

Plant DREER'S Superb May-flowering Tulips

Because they surpass in size, color, elegance of form, and lasting qualities, any other spring flowers. They happily fill the gap between the earliest bloomers and the later Iris and Peonies. For three weeks you may have their delightful company at a minimum of cost if you plant this fall. We suggest planting some of each class to enjoy to the full the wonderful variety of form and color.

Dreer's Six Super-Superb Darwins

This set is made up of the very finest sorts in distinct and attractive colors, and of unusual lasting quality.

3 each of the 6 sorts,	18 bulbs for	$ 1.40
6 each of the 6 sorts,	36 bulbs for	2.50
12 each of the 6 sorts,	72 bulbs for	4.50
25 each of the 6 sorts,	150 bulbs for	8.50

Dreer's Collection of 24 Superb Darwins

Everyone of the 24 sorts making up this collection is first-class in every way, the collection of course covers all of the rich colors for which the Darwins are famous.

3 each of the 24 sorts,	72 bulbs for	$ 4.00
6 each of the 24 sorts,	144 bulbs for	7.00
12 each of the 24 sorts,	288 bulbs for	13.00
25 each of the 24 sorts,	600 bulbs for	25.00

All of the above offers include delivery by Express or Parcel Post to any Post Office within the United States.

Our Autumn Catalogue contains practically everything in Bulbs, Plants and Seeds which may be planted in the autumn. We will be pleased to send a copy without cost on receipt of application. Please mention this publication.

Dreer's Famous Old Dutch Breeder Tulips

This glorious type is very similar to the Darwins, but have an entirely different range of colors. We offer twelve of the most distinct high-grade sorts.

3 each of the 12 sorts,	36 bulbs for	$ 3.50
6 each of the 12 sorts,	72 bulbs for	6.50
12 each of the 12 sorts,	144 bulbs for	12.00
25 each of the 12 sorts,	300 bulbs for	22.00

Dreer's Charming Cottage Garden Tulips

Exquisite in form and color these should be planted liberally. We offer a selection of a dozen of the best sorts.

3 each of the 12 sorts,	36 bulbs for	$ 2.00
6 each of the 12 sorts,	72 bulbs for	3.50
12 each of the 12 sorts,	144 bulbs for	6.50
25 each of the 12 sorts,	300 bulbs for	12.00

HENRY A. DREER

1306 Spring Garden Street Philadelphia, Pa.

Rock Garden Suggestions

Aside from the wealth of Spring bloom to be had in the rock garden, there are many delightful arrangements which will make the entire season colorful. Here is a suggestion for each month from April to October for the northern states.

April May	Snow white **ARABIS ALPINA** and the royal purple **IRIS PUMILA, PHLOX SUBULATA ALBA** with **ALYSSUM SAXATILE** (Basket of Gold) and native red and gold **COLUMBINE.**
June	The dainty turquoise blue **LINUM PERENNE** and the myriad flowered pink **HELIANTHEMUM.**
July	**CHINESE LARKSPUR** with orange, yellow or white **ICELAND POPPIES** make a brilliant arrangement that persists through the Summer and Autumn.
August	The indispensable purple and white **CARPATHIAN HAREBELLS** blossoming through the Summer and Fall are probably at their best during August.
September	**ACONITUM FISCHERI,** pale blue, and **ANEMONE HUPEHENSIS** of the clearest rose-pink. You cannot do without these.
October	**DAPHNE CNEORUM.** A low growing, spreading evergreen shrub. Blossoms shaped like Arbutus, of a wonder shade of pink, and with the fragrance of old fashioned clove pinks. It blossoms profusely in early Spring and October, and at intervals throughout the Summer. What more can you ask of it?

—And don't forget **VIOLA JERSEY GEM** that blossoms continuously from May till November.

These are just a few of the many suggestions we would like to offer you if space permitted. The prices of the above are as follows: Arabis Alpina, Linum Perenne, Phlox Subulata Alba, Alyssum Saxatile, Chinese Larkspur, Iceland Poppies, Columbine, Helianthemum, Carpathian Harebells, 20 cents each, $2.00 per dozen, $15.00 per hundred. Anemone Hupehensis and Iris Pumila 25 cents each, $2.50 per dozen. Aconitum Fischeri, and Viola Jersey Gem 35 cents each, $3.50 per dozen. Daphne Cneorum 75 cents each, $8.40 a dozen.

You may order directly from this advertisement or send for our catalog first. There may be other plants or trees you will need.

GEO. D. AIKEN Box V Putney, Vermont

"Grown in Vermont, It's Hardy!"

Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs

Fall is the time to plant bulbs for a resplendent springtime garden. For your consideration a selection of a few of the outstanding varieties of Darwin, Cottage and Breeder Tulips are listed below. All bulbs imported direct from Holland. Carefully selected for largest sizes only.

New Lowered Prices

Darwin	Color	Price Per 100
Princess Elizabeth	Rose Pink	$5.00
Baronne Tonnaye	Vivid Pink	3.75
Bartigon	Carmine Crimson	4.00
Rev. H. Ewbank	Lilac, Blue Base	4.00
La Tulipe Noire	Nearly Black	4.75
Clara Butt	Salmon Pink	3.75
Valentine	Violet	5.00
Scarlet Beauty	Scarlet	4.25
The Yellow Darwin		4.00
Pride of Haarlem	Rose Carmine	3.75
Golden Bronze	Name Describes Color	4.75
Cardinal Manning	Rosy Violet, Salmon Shaded	5.00
1200 Bulbs—100 of each		$49.00
600 Bulbs— 50 of each		25.00
300 Bulbs— 25 of each		12.75

Superfine Mixtures—Largest Size Bulbs

Darwin Tulips	17	Varieties 100 for	$3.00
Breeder Tulips	15	" " "	3.50
Cottage Tulips	12	" " "	3.00
Early Single Tulips	12	" " "	3.00
Early Double Tulips	12	" " "	3.00
Crocus	5	" " "	2.35
Hyacinths	10	" " "	13.75

50 bulbs of any of the above at the 100 rate.

All Prices Include Delivery Charges.

Handsome Free Catalog in full colors pictures a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Lilies, etc. It's yours for the asking. Write today!

R. H. SHUMWAY, SEEDSMAN :: Dept. "C"

Established 1870

118-122 So. First St. Rockford, Illinois

EVERGREEN WALLS THAT NEVER BREAK

Fifty-mile gales, beating from the open sea, rushing over a hill top, or roaring across the plains, may bend a group of *Jack Pines*, but rarely does a tree break. Swaying, bending, twisting, they come back unscathed. Because of their hardiness Jack Pines are ideal for seashore planting, resisting wind and salt spray. Large size trees for quick effect are available at Hicks.

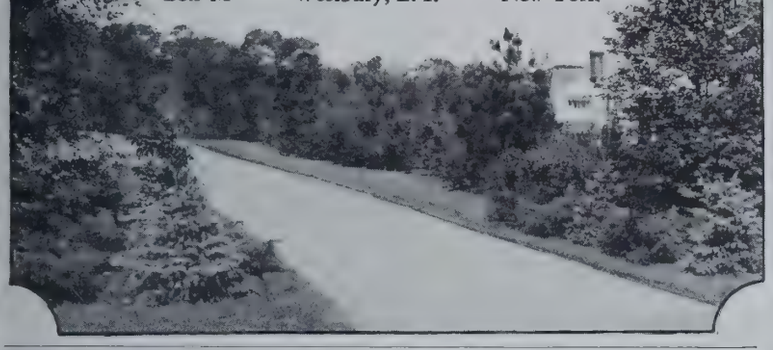
Big Lindens, Oaks, Maples with tops as wide as the road, can be moved successfully by our methods. Dug today, they can be in place tomorrow, unless distance prevents.

Here, too, you can find shrubs so large that you will need only *one* for results, instead of four or more small ones crowded together.

Come to the nursery, select and tag the trees you want. If you cannot come, ask for a copy of *Home Landscape,* which contains much information about the rare evergreens, shrubs and trees found at Hicks.

HICKS NURSERIES

Box M Westbury, L. I. New York



Hardy Native Azaleas

Glorious in color from early April to mid-July the native Azaleas demand a place in the small planting scheme as well as on the large estate.

Pinkshell Azalea (*A. vaseyi*), is one of the earliest bloomers, with rose and pink flowers.

Pinxterbloom (*A. nudiflora*), comes a bit later, with a mass of deep pink flowers.

Flame Azalea (*A. calendulacea*) follows, with a wonderful show of orange and canary flowers.

Swamp Azalea closes the season with a lovely display of fragrant white flowers.

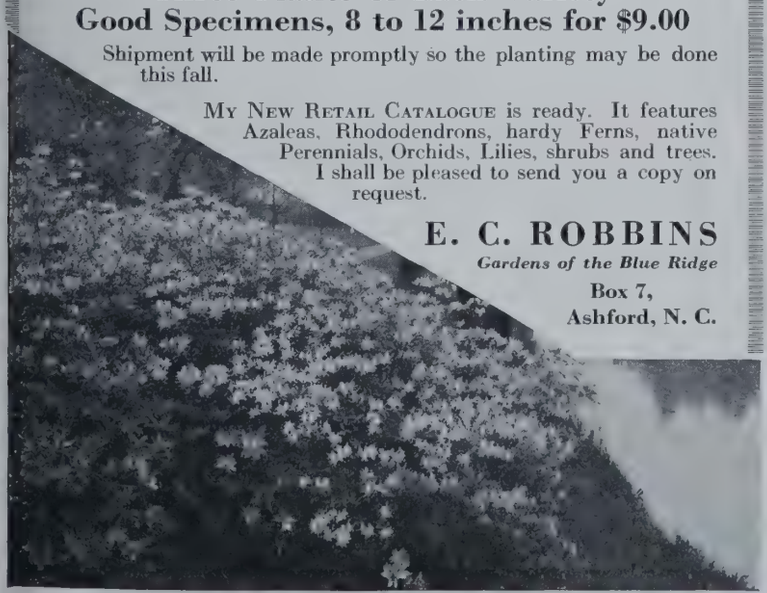
If you do not have these Azaleas in your collection, let me send you

Three Plants of Each Variety
Good Specimens, 8 to 12 inches for $9.00

Shipment will be made promptly so the planting may be done this fall.

MY NEW RETAIL CATALOGUE is ready. It features Azaleas, Rhododendrons, hardy Ferns, native Perennials, Orchids, Lilies, shrubs and trees. I shall be pleased to send you a copy on request.

E. C. ROBBINS
Gardens of the Blue Ridge
Box 7,
Ashford, N. C.



Tulips & Springtime!

TO bring the Joys of Springtime to as many of our friends as possible, we make the following very Special Offers. All bulbs are top size, first quality, sure to give you beautiful blooms next season and for years to come—for examples, here are the

Sensational Prize Winners of the Flower Shows!
New!—Rare!—Wonderful!
—DARWINS!—

Eight gorgeous varieties to delight the soul of the tulip lover —truly a connoisseur's collection.

Offer A

A $29.00 Value for $24.00

	Doz.
Chant de Cygne. Glowing salmon-scarlet, shaded soft rose. Height 26 in.	$4.50
City of Haarlem. Glittering scarlet, black center, edged white. Height 24 in.	3.50
King George V. Bright rosy red, shaded cerise, with white center. Very large and strong flowers of perfect shape. Height 30 in.	4.25
La Fiancee. Deep rose, edged light rose. Large flower on tall stem. Height, 25 in.	3.25
Louise de la Valliere. Delicate soft pink. Large, oval-shaped flower. Height, 24 in.	3.25
President Taft. Deep crimson-red. Gives every possible satisfaction. Height 22 in.	2.50
Prince of Wales. Glowing salmon-scarlet, shaded rose. Extra large. Height, 26 in.	4.50
Walter T. Ware. Deep golden yellow, slightly shaded orange. Globular flower, reflexing at the top. Very handsome. Height, 18 in.	3.25

1 dozen each of above 8 rare varieties, $24.00 postpaid

3 Great Collections for Everyone
who has a garden--very exceptional values!

Offer B: **100 Darwin Tulips $3.50**

Choicest, first class bulbs, sure to bloom. Special mixture made up especially for us from 10 of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A $6.00 Value for Only $3.50 or if you prefer, 50 Bulbs for $2.00

Offer C: **The Heralds of Spring**

200 of these lovely Spring beauties, 25 each of the following 8 named varieties for - - - $7.00

Snowdrops (Single); Glory of the Snow, Blue; Grape Hyacinths, Heavenly Blue; Blue Squills (Scilla sibirica); Blue Bells (Scilla campanulata); White Blue Bells; Wood Hyacinths (Scilla nutans); Winter Aconites.

Offer D:

Virginia Grown Daffodils and Narcissi for Naturalizing and Lawn Planting

100 Bulbs $8.50 — Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. — **1000 Bulbs $82.00**

--and be sure not to overlook this very popular

Standard Bulb Collection

Offer E

1000 Spring Flowering Bulbs as noted below--A $61.50 value for - - $55.00

100 Single Early Tulips in 10 named varieties	$6.00
100 Double Early Tulips in 10 named varieties	7.00
***100 Darwin Tulips** in 10 named varieties. Immense flowers on stems 2½ feet tall	5.00
***100 Cottage Tulips** in 10 named varieties. The tulips of your Grandmother's garden—Delightful!	5.50
***100 Breeder or Art Tulips** in 10 named varieties. Shaped like Darwins—Wonderful pastel shades	7.00
100 Grape Hyacinths—Heavenly Blue. Charming in the Border or Rockery	4.00
100 Bedding Hyacinths—4 different colors	14.00
100 Dog Tooth Violets—(Erythronium)	5.00
100 Glory of the Snow—(Blue Chionodoxa)—Loveliest of early Spring flowers for naturalizing	4.00
100 Crocus in 4 colors, first size bulbs	4.00
1000	$61.50

*Bloom in May and June. All the rest bloom in April and May—the crocus earliest of all, as soon as the snow melts.

Note—Any single group may be ordered separately at price listed above. Send for our complete **Full Bulb List.**

Schling's Bulbs

Max Schling Seedsmen, Inc.
Madison Avenue, at 58th St. New York City

N. B. *All bulbs sent Postpaid, except on orders from Canada and west of the Mississippi—add 35c to each collection to cover extra postage.*

Plant Roses this Fall

FALL-PLANTED roses are all ready to grow with the first warm days of Spring. Spring-planted roses are so busy getting established that they miss these first early growing days.

Earlier roses, lovelier roses, more of them—that's what we have in our garden—because we plant "Star Roses" in the fall.

You can do the same thing, for our garden is no different from yours except perhaps in size. Buy "Star Roses," plant them in the fall, give them usual winter protection, and you'll be ahead of spring.

"Star Roses" are especially strong, vigorous plants because they have been grown out-of-doors for three long seasons by master rose growers. "Star Roses" are carefully dug, expertly packed so that the roots will be always moist, and are shipped to you in perfect condition, at just the right time to be planted in your garden.

If you haven't grown roses before, if you haven't had satisfactory roses, if you want more *good* roses—we suggest that you order a "Star Dozen." It is made up of the twelve best liked, most satisfactory roses. All colors. Our biggest selling selection. Only $10.50.

Our "Fall Guide" profusely illustrated in color, tells about the choicest roses as well as fall planting. It is FREE. Send a postal to-day.

The Conard-Pyle Company
Star Rose Growers
Robert Pyle, President
Box 24 - - West Grove, Pa.
Star Roses are guaranteed to bloom

Glass Gardens As We Know Them

Or some of the helpful interesting things we have found out about greenhouses, conservatories, and sunshine rooms, after four generations or so of designing and building them.

That you have just read above is from the title page of that new book of ours just printed by Scribners, called Glass Gardens As We Know Them. Send for one.

The complete materials for this conservatory costs so little as $660. Wondering why you haven't had one long ago.

It's told all about in that book you are sending for.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

EASTERN FACTORY Irvington, N. Y.	WESTERN FACTORY Des Plaines, Ill.	CANADIAN FACTORY St. Catharines, Ont.

Irvington, New York — New York, 30 E. 42nd St. — Philadelphia, Land Title Bldg. — Chicago, Cont. Bank Bldg. — Boston, Little Bldg.
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FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

A Rock Garden for $10.00

The urge to enjoy the fascination of a rock garden has travelled over the country very rapidly the past few years as garden lovers have observed how delightful a rock garden may be. The informality and endless variety of forms in which a rockery may be built makes them adaptable to any individuality, and a rockery may be fitted into the tiniest of spaces or extended to acres in extent.

This rock garden of sixty plants, which will be sent you for only $10.00, consists of three each of the following twenty varieties, all plainly labelled:

Alyssum saxatile compactum	Sempervivum tectorum
Arabis alpina	Statice incana
Saponaria ocymoides	Sedum stahlii
Gypsophila repens	Sedum kamtschaticum
Nepeta mussini	Sedum stoloniferum
Phlox subulata	Sedum album
Cerastium tomentosum	Sedum spectabile
Dianthus deltoides	Campanula carpatica
Dianthus caesius	Campanula rotundifolia
Tunica saxifraga	Aquilegia canadensis

Sold separately at 25c each $2.50 per dozen

The varieties have been carefully selected to give a pleasing appearance from spring to fall, and all the kinds will succeed under widely varying conditions of soil and climate.
With the plants we will send you instructions for preparation of soil and planting of the plants.

Summer Cloud White Delphiniums

Tall growing white hybrid Delphinium of a beautiful glistening white. Strong two-year-old clumps, 3 for $2.00.

Hardy Phlox

The main stand-by for summer color in the garden. Strong one-year-old field-grown plants, 25c each, $2.50 per dozen; $15,00 per 100.

B. Compte. Bright amaranth-red.
Eclaireur. Rosy magenta.
Europea. Large white with carmine eye.
Koenigshofer. Large flowered scarlet.
Miss Lingard. Early white, delicate eye.
Rheinlander. Soft pink, deeper eye.
Riverton Jewel. Deep mauve, crimson eye.
Rynstrom. Carmine-rose.
R. P. Struthers. Rose-carmine, red eye.
Siebold. Orange-scarlet, crimson center.
Von Hochberg. Bright crimson.
Widar. Lavender-blue, white towards center.

Special Offer

Two each of the above 12 kinds of Hardy Phlox and 2 plants of Elizabeth Campbell Phlox, 26 plants in all, for $3.75. Send for my catalog "Hardy Plants for the Home Garden." Gladly sent free on request.

W. A. TOOLE
Garry-Nee-Dule
Baraboo Wisconsin

What price Beauty?

Beauty that lasts for "a day", no matter how rare, is costly. Beauty that *endures* has been sought since the first breath of civilization.

Lesher Mohairs are not only beautiful in weave, color and design, but in them lies *service* never before achieved in draperies or upholstery. They are woven of rich mohair yarn, the soft, fleecy, pure stock known as Angora. Their silky texture has the strength of steel and washing qualities unmatched.

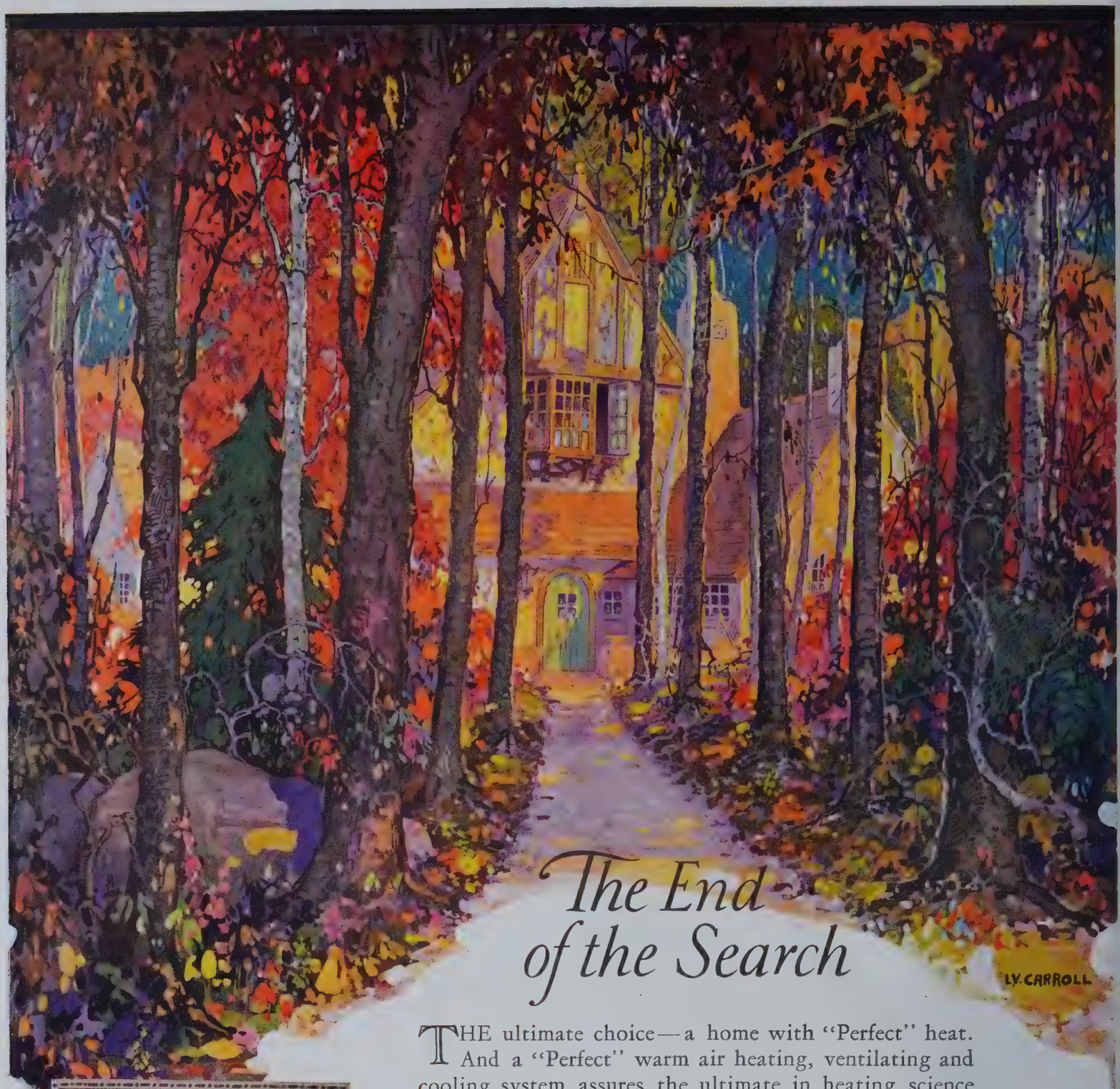
These famous Fabrics shed the dust and dirt and their crisp, perfect folds are the inheritance of the weave itself. In their fast colors and lasting life lies golden economy.

In Lesher period designs are harmonizing effects for draperies, upholstery and bedspreads. Their infinite variety presents ideal blending decorations for bed rooms, living rooms and the home ensemble. For years they have been chosen by great decorators for their sturdiness, service and exquisite designs. *Ask for Lesher Mohairs—accept no substitute.*

LESHER MOHAIRS ARE A GOODALL PRODUCT. THEIR PLEDGE OF ABSOLUTE SATISFACTION IS BACKED BY MANY YEARS OF SPLENDID SERVICE.

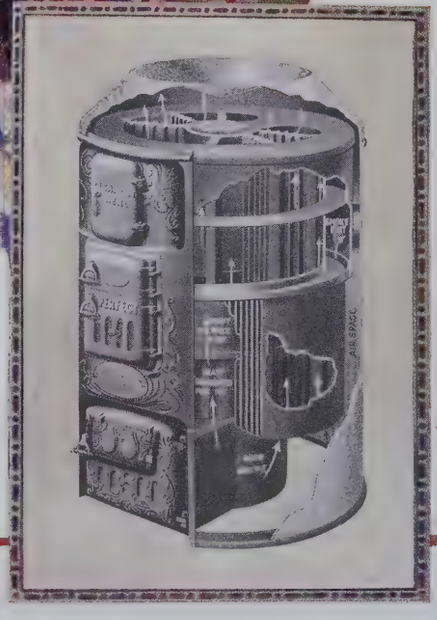
Lesher Whitman & Co.

EIGHT EIGHTY-ONE BROADWAY. NEW YORK CITY



The End of the Search

THE ultimate choice—a home with "Perfect" heat. And a "Perfect" warm air heating, ventilating and cooling system assures the ultimate in heating science today. The proven principle of warm fresh air, correctly humidified, is carried out to its highest development in the Richardson & Boynton gravity and forced air re-circulating systems. Either type is a sure guarantee of high resale value for the modern home.



"Perfect" Warm Air Heaters are guaranteed to live up to their rating. Straight side fire pot, triangular grate bars and many other special features.

WARM AIR · MOIST AIR · HEAT · FRESH AIR

"Perfect" heaters are installed by our dealers according to the Standard Code of the National Warm Air Heating & Ventilating Assn. A guarantee of the finest workmanship.

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RICHARDSON & BOYNTON Co.

HEATING AND COOKING APPARATUS

Brighten *Your* Spring Landscape

Regardless of whether your estate covers acres or part of a city square, its beauty is bound to be enhanced by those charming harbingers of Spring, the Daffodils. They appear almost as soon as the snow is gone and for the best part of two weeks grace the grounds with cheerful beauty. And what is best, they are permanent. Year after year they will perform the same pleasant task, besides increasing in numbers, thus adding to the value of the estate.

I offer various kinds, blooming early, midseason and late. You are invited to take advantage of any of the various offers made below with the assurance that first class service and first-class bulbs will combine in an endeavor to make you a real friend.

LAWLER'S AMERICAN-GROWN BULBS

Daffodils for Naturalizing in woods or pastures at a price that allows planting by the thousands. Small bulbs, offsets, etc., just right for planting, **$25. per bushel of 35 lbs.**

Conspicuus—Refined flower, broad, soft petals and wide-mouthed cup of yellow with a distinct rim of orange-scarlet. **$6.00 per hundred, $45. per thousand, $30. per bushel.**

Recurvus—Small flower, reflexing white petals, brilliant red eye. **$4.00 per 100, $30. per thousand, $25. per bushel.**

All bushel prices are for small planting stock. All prices F. O. B. fast freight Tacoma.

DAFFODILS FOR NATURALIZING

In woodlands, shrubberies, orchards, and in grass, etc., or to plant for cutting.

1,000 mixed Daffodils of many sorts, not named, for naturalization, including Trumpet, Chalice Cup and Poet's Narcissi, suitable for large plantings in grass, woodlands, etc. **$40.00**

100 Same as above..... 4.50

Add $1.50 per 100 or $10.00 per 1000 for prepaid Express Charges

FREE CATALOG ON REQUEST

Besides offering the choicest in Daffodils, Tulips and other Spring flowering bulbs, it will also introduce to you Lawler's Iris, Hardy Lilies, and other bulbous plants for the perennial border. Mine is one of the greatest collections of Japanese Iris to be found in this country. Your early request for my catalog will be appreciated.

Plant These Bulbs NOW!

GEORGE LAWLER, *Bulb Grower* **Gardenville, Tacoma, Washington, U. S. A.**

Thousands Succeed with LILIES— So Can YOU!

Merely follow the simple, cultural directions in our Garden Book. With ordinary care you can enjoy for years to come this stately flower in all its refined loveliness. With the collections listed below you can have a succession of vari-colored blooms from June to September. Plant before Jack Frost arrives.

Vermont HARDY LILIES

HORSFORD'S ARE NOT ORDINARY

Our sturdy bulbs are culled and specially selected, true-to-name and thoroughly acclimated. Grown in this rigorous latitude they are cold-resisting and so should grow anywhere. The following collections have been thoroughly tested for years and are still popular the country over.

Early Flowering	Medium	Later Flowering
6 L. hansoni	6 L. regale	6 L. auratum
6 L. croceum	6 L. superbum	6 L. henryi
6 L. elegans	6 L. tigrinum	6 L. speciosum

6 of each above—54 Lilies in all **$14.00**
3 " " " —27 " " " **7.50**

MADONNA OR ASCENSION LILIES

Home Grown Bulbs (Horsford's culture) **50c** each—**$5.00** Dozen
Imported Bulbs..... **35c** " — **3.50** "

Perennials—Plant a quantity of these and enjoy their ever-changing shades and tints from Spring to Autumn. Regal Delphiniums (Horsford's) at 35c each or $3.50 a dozen is but one variety of scores listed in our Garden Book. Most are 25c each, $2.00 a dozen. *Garden Book Free*—It lists other Lily Collections, Perennials, Ferns, Vines, Trailers and Climbers, Evergreens, Roses, etc.

F. H. HORSFORD **Charlotte, Vermont**

A Garden Full of Darwin Tulips *for $2.00*

IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for $2.00

Selected from fifteen named varieties

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or call at our store, and secure this exceptional collection, sent prepaid to any point in the U. S. east of the Mississippi. For points West and Canada, add 25c. ($2. 25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of 10 each of 10 varieties separately labeled for $5.00.

Our Fall Bulb Catalogue containing a complete list of High Quality Bulbs for Autumn Planting sent on request.

Stumpp & Walter Co

30-32 Barclay Street G. **New York**

Minister Talma
—One of the Earliest Flowering, Large Trumpet Daffodils. Dozen $1.85; 100 $14.00.

Alongside, part of our nursery at Babylon, L. I., where we grow several millions of

Weighed—*and Not Found Wanting*

Year after year our bulbs have proven Blue Ribbon winners for our customers. At the principal flower shows throughout the country they generally carry off the highest honors and our one regret has been that

"Bulbs in a Class All their Own"

are *not* available in unlimited quantities. But we *do* grow a liberal acreage of especially popular varieties. This enables us to offer them at rates conceded quite reasonable for the finest bulbs the season affords. You are invited to make up your order from the list below. Kindly state if substitution is permissible, should we be sold out of one variety or another when your order reaches us.

American-Grown Narcissi

Our fields were a glorious sight last spring and we feel sure that the bulbs we offer are as fine as any that ever came from Holland. Here are a few popular sorts at popular prices:

		12	100
Trumpet	**Emperor**—Primrose and yellow	$1.35	$10.00
	Victoria—White and yellow	1.35	10.00
Incomparabilis	**Lucifer**—White with orange cup	1.35	10.00
	Sir Watkin—Sulphur, yellow and orange	1.35	10.00
Leedsii	**Queen of the North**—White and primrose yellow	1.35	10.00
	White Lady—White and canary, fragrant	1.15	8.00
Poeticus	**Recurvus**—The Old Pheasant Eye Narcissus	1.05	7.50

Space does not permit our listing here all varieties that we have to offer. We have on hand generous quantities of Darwin, Cottage and Breeder Tulips in Mixtures, also the quaint Parrot Tulips, the lively Crocuses, the charming Scillas for your Rock garden, etc., etc.

Glorious Darwin Tulips at Reduced Rates

This year's bulb crop is exceptionally good, so we hand on to our customers the benefit of nature's bounty in form of lower prices on many favorites

Pride of Haarlem—Brilliant carmine-rose with blue base. Dozen 60c; 100 $4.00.
Clara Butt—Pink flushed salmon-rose. The most popular in its class. Dozen 55c; 100 $3.50.
Faust—Enormous satiny purple flowers with white base. Finest for exhibition purposes. Dozen $1.00; 100 $7.00.
Baron De La Tonnaye—Bright rose, margin flushed rose. Superb border variety. Dozen 60c; 100 $4.00.
Dream—Pale heliotrope, inside deep violet with blue base. Dozen 65c; 100 $4.50.
Euterpe—Silvery mauve-lilac, edged paler lilac. Dozen 65c; 100 $4.50.
Mr. Farncombe Sanders—Brilliant rosy red of great size and perfect shape. Dozen 65c; 100 $4.50.
Flamingo—Flushed tinted rose, of graceful form. Dozen 70c; 100 $5.00.
King Harold—Brilliant purple-red with white base. Dozen 70c; 100 $5.00.
La Tulipe Noir—Very dark maroon-black. The famous black Tulip of history. Dozen 75c; 100 $6.00.
Princess Elizabeth—Stately upright clear pink. Grand bedding variety. Dozen 70c; 100 $5.00.
Prof. Rauwenhoff—Ripe cherry-red, inside golden scarlet with a brilliant blue center. Dozen 70c; 100 $5.00.
Rev Ewbank—Soft lavender-violet, tinted lighter at edges. Dozen 60c; 100 $4.00.
Psyche—Silver rose, edged soft rose. Dozen 60c; 100 $4.00.

Graceful Cottage Tulips

Longlasting and of particular value for the hardy border

Mrs. Moon—Rich golden yellow with recurving petals. Dozen 70c; 100 $5.00.
The Fawn—Rosy fawn, brilliant flushed rose with edge. Dozen 60c; 100 $4.00.
Picotee—The ever lovely Maiden Blush; white margined rose. Dozen 60c; 100 $4.00.
Orange King—Deep orange, shaded rose. Slightly fragrant. Dozen 60c; 100 $4.00.
Sirene. Lily-Flowering Tulip—Rich cerise-pink with pale pink margins on each petal. Dozen $1.00; 100 $7.00.

A Few Fine Breeder Tulips

Bronze, brown and buff tones predominate in this class

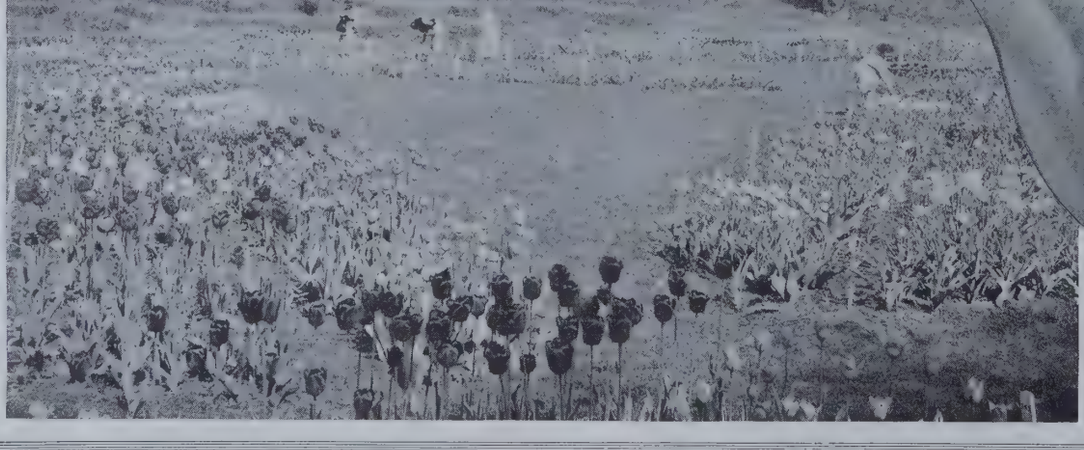
Bronze Queen—Soft buff, tinged golden bronze within. Dozen 65c; 100 $4.50.
Panorama—One of the most brilliant—a deep orange shaded mahogany. Dozen 95c; 100 $6.50.
Dom Pedro—Coffee brown with golden brown edge. Magnificent planted with tall light colored varieties. Dozen $1.35; 100 $10.00.
Cardinal Manning—Dull wine red flushed rosy bronze. Dozen 70c; 100 $5.00.
Louis XIV—Dark purple, flushed bronze with golden brown margin. A magnificent sort. Dozen $1.95; 100 $15.00.

Catalog and Special Surplus List Gladly Mailed Free—BUT

because of the lateness of the season we urge early orders direct from this advertisement. No account can be opened for less than $10.00. Personal checks acceptable. 5% discount for cash with order. Thorough satisfaction guaranteed.

ZANDBERGEN BROS., *"Tulipdom"* Oyster Bay, L. I., New York

Nurseries at Valkenburg, near Leiden, Holland and at Babylon, L. I.



Tulip time at "Tulipdom" showing the magnificent white Darwin Tulip "Silverwing" in foreground to the right. Several hundred other varieties of Tulips are shown here at Oyster Bay every May.

GARDEN & HOME BUILDER

VOLUME XLVI — OCTOBER 1927 — NUMBER 2

Contents

Cover Design by H. W. Billings

		PAGE
COME INTO THE GARDEN	*Leonard Barron*	119
OLD NEW ENGLAND	*Frank A. Wallis*	120
WAYSIDE HOMES OF OLD NEW ENGLAND	*Henry W. Rowe*	121
LOCHIEL, A SOUTHERN COLONIAL HOME	*H. Bagby*	124
OLD AMERICAN GLASSWARE	*Walter A. Dyer*	125
FANLIGHTS OF QUAKER DAYS	*Philip B. Wallace*	127
WHERE ARTIFICE SEEMS NATURE	*Lay & Wheelwright*	128
USING BULBS EFFECTIVELY	*Ezra C. Stiles*	130
THE REDEEMING VALUE OF THE VISTA	*Olive Hyde Foster*	131
THE CHINA OF OUR FOREFATHERS	*Esther Singleton*	133
TRADITIONS IN ROOMS OF TO-DAY	*Willing, Sims & Talbutt*	135
ON GARDENING FOR FRAGRANCE	*Charles G. Adams*	136
FURNITURE IN COLONIAL MANNER	*Lewis E. Macomber*	137
AN ARTIST RECAPTURES THE COLONIAL	*Harriet S. Gillespie*	138
IRONWORK OF EARLY AMERICA	*Gerald K. Geerlings*	140
THE YEAR ROUND IN THE 'DEEP PIT'	*Mrs. Livingston Farrand*	142
QUILTS OF LONG AGO	*Lewis Edwin Theiss*	143
SILHOUETTES IN THE ANTIQUE STYLE	*Beatrix Sherman*	145
CERTIFIED HEATING	*P. E. Fansler*	146
THE WHITE GATE	*James W. O'Connor*	147
ENRICHED BY TRADITION	*Aymar Embury II*	148
A DISTINCTIVE DESIGN	*Roger H. Bullard*	149
A LITTLE HOUSE OF INDIVIDUALITY	*Treanor & Fatio*	151
HOOKED RUGS FOR MODERN ROOMS	*Anna M. Laise Phillips*	152
KNOW YOUR SOIL	*Robert A. Stewart*	154
AN ECHO OF EARLY AMERICA		155
TRUE SOURCES OF COUNTRY HOUSE DESIGN	*Frank J. Forster*	156
ODDMENTS FOR THE COLONIAL HOUSE		158
THE REDEMPTION OF THE RADIATOR	*Florence Brobeck*	159
GROWING BEGONIAS UNDER LATH	*Eva Kenworthy Gray*	161
UP-TO-DATE DEVICES FOR THE HOMEOWNER		162
AMONG OUR GARDEN NEIGHBORS		164
NATIONAL GARDEN ASSOCIATION		166
YOUR GARDEN IN THE MONTH OF OCTOBER		168
GLADIOLUS ON EXHIBITION		170
HEARTHSTONE EDITOR'S CHAT		190
SHOP WINDOWS OF MAYFAIR	*Shirley Paine*	198

LEONARD BARRON, Editor — *LUCY E. HUBBELL Associate Editor*

FORECAST

November will feature Houses of Stucco and Stone—two materials coming increasingly to the fore with the widening popularity of the Mediterranean and Continental Cottage types of architecture; though, as a matter of fact, both stone and stucco have long been known to builders, and our own early indigenous architecture boasts a number of fine examples. Houses of To-day—a picture and plan portfolio of recent work by representative architects—is an outstanding note of the issue, with material from many sections.

Readers on the Pacific Coast, in Florida, and other localities where nature is apt to turn inconvenient somersaults, can learn ways of 'Outwitting the Elements' in the succinct and very practical presentation of the possibilities of shockproof construction by Prof. Arthur C. Alvarez, Department of Civil Engineering, University of California.

In lighter mood we discover the delights of 'Dining Outdoors' by Mark Daniels—and it isn't just the usual open-air fireplace either but an actual kitchen, beautifully and durably built of stone, with dining shelter opening off. Particularly appropriate too for a number including houses of Mediterranean inspiration is a discussion of 'How Climate Is Reflected in Furnishing' to which Mrs. Winnifred Fales brings the trained perceptions of a decorator accustomed to thinking about styles and their reasons for being.

November is Chrysanthemum time and few flowers give greater joy than these last brave blooms of our gardens which fling their bright defiance in the face of autumn. A review of up-to-date varieties, with special emphasis on the large-flowered hardy types, comes from the authoritative pen of Mr. T. A. Weston, and none of us will want to miss 'Chrysanthemums of To-day.' A revolutionary method of grape growing, but one perfectly practicable for the amateur, is described by Mr. J. D. Luckett, of the New York State Agricultural Experiment Station, in a noteworthy account entitled 'Grafted Grapes for Eastern Vineyards'.

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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Duckham still leads with Superb Delphiniums

New types flowering for the first time this Summer are positively amazing.

There is without question, a prevailing "Delphinium craze" among the American garden loving people, and there are few who can question the fact that in 5 years my Delphinium Hybrids have been largely instrumental in producing this "craze", earning for these noble flowers, the tremendous popularity they so richly deserve.

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By the importation each year, of still finer types and new colors, from exclusive English private sources, my field rows are continually revealing amazing products of floral beauty, truly "Wonders of the wily ways of Plant Wizards."

Readers of this publication, who are within convenient motoring distance of my Madison trial grounds, are cordially invited to visit them during October, at which time I hope to have flowers of most of the New Types to show.

Prices of my "Inimitable Mixed Hybrids" remain as before:

Per dozen $11.00; Per hundred $85.00

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Rose and Hardy Plant Specialist

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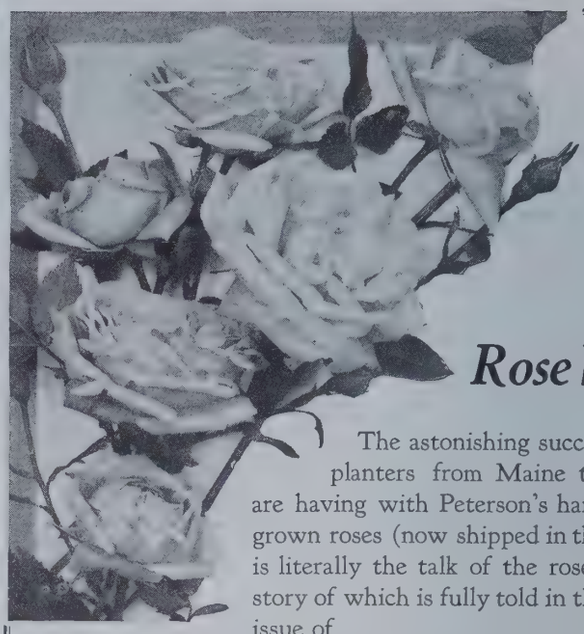

The Talk of the Rose World

The astonishing success that Fall planters from Maine to California are having with Peterson's hardened, field-grown roses (now shipped in the Fall only), is literally the talk of the rose world, the story of which is fully told in the Fall, 1927, issue of

"A Little Book About Roses"

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Among other things it tells you how we will insure you against any and all losses over the first Winter

GEORGE H. PETERSON

Rose and Peony Specialist

BOX 50
FAIR LAWN, NEW JERSEY

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Please remember that our STOCK is of the VERY BEST, our PLANTS of GOOD SIZE, and WELL FORMED, and, BEST of ALL, our PRICES REASONABLE.

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WEST NEWBURY, MASS.

Come Into the Garden

IN A recollection of garden activities, now going back quite a number of years, I do not recall any season in which the gardener has been made the victim of so many pests successively and continuously as in the spring and summer just passed. Naturally, conditions will vary in different parts of the country, and I am speaking particularly of what happened at Garden City, but which seems to be representative of a wide area. Late reports from the Middle West tell of severe drought that has wrought havoc, which gives another picture.

Beginning early in the season aphids made their presence known on such hosts of plants that even the attention of the non-gardener was arrested. Street trees dripped honeydew, and beautifully planted avenues, otherwise well kept, in many a community had disfigured sidewalks from the falling exudation from the lice. This honeydew is sought by the ants who actually keep plant lice (aphis) tending them for the purpose of gathering this sweet secretion which the ants evidently find a flavorsome delicacy much in the same way as we house and tend cows for milk and bees for honey. A second phase of the honeydew flood in many parts of the country was a black, sooty substance that followed. This was produced by a fungus, which, although disfiguring, was not in any real sense injurious, since it grew because it found the honeydew a suitable 'soil' and, not any more than the honeydew itself, was it a plant disease.

There is some satisfaction to the gardener, however, in realizing that as he never seems to get the same pest conspicuously two years in succession, he will probably be comparatively free from the aphis in the coming spring. That some will be with us is a foregone conclusion.

Whence The Aphids?

WHERE do they come from is the question often asked; one which can only be answered in part, for even to-day we do not know exactly where all the aphis make their winter quarters. It is obvious that the aphis that infests an annual plant must go to something more permanent for the winter, and our entomologists are still trying to trail the summer aphis to its winter lair. When we were told that the rose aphis winters on the apple tree we as gardeners were also shocked at the solemn proposal that Roses be abolished from the apple regions of Maine. That some other aphis of other plants take up winter residence on quite different plants has been explained from time to time in the pages of this magazine.

The practical application which every gardener should take to himself from all this, however, is to learn the lesson of prevention and general garden sanitation. Winter dormant sprays and a thorough general clean-up for winter are an insurance against recurrent insect pests.

Aids to The Alert

SO MUCH has been added to our knowledge in recent years about the ways of insects and plant diseases generally and specific methods of attacking them that the manufacturers of proprietary preparations have not been slow to seize on the opportunity that the researches of the scientific staffs of our experiment stations have presented to them. The gardener to-day is offered (in very convenient form) materials and machines to fight disease and pest among his plants that his father never even dreamt of, and yet it is surprising at this late date and in this day of general knowledge that there is so much misunderstanding and misconception as to how the garden can be kept cleaner and better. Because a remedy is efficacious in any one particular thing, is no argument that it will be a universal panacea. Indeed the tendency is all otherwise to-day—you apply special remedies for special cases. It is remarkable what a change has come over our entire garden practise through applying the fruits of technical and laboratory research; all of which greatly add zest to the stability of gardening, for there is some satisfaction after all in knowing where and why we failed so as to fortify ourselves against similar incidents another year. While it is true that once in a while a misguided manufacturer launches upon the market a preparation with extravagant claims, there is on the other hand the satisfaction of knowing that the Federal Government in administering the Pure Food and Drug Act keeps a sharp lookout and control upon all such, and the purchaser has to-day a pretty sound guarantee that the branded article that he buys may reasonably be expected to accomplish the result for which it is labelled. Failure is more commonly in misapplication at the hand of the user than in false labelling by the manufacturer.

Legislation for the protection of the grower or cultivator of plants has already gone very far, and is likely to go farther. What is done for the protection of the farmer benefits the gardener in a very large degree. For the benefit of the farmer insecticide laws, fertilizer laws, seed laws have been put into effect both by federal and state governments, and from all these enactments even the veriest amateur derives benefits. In many cases seeds must meet a certain standard of purity; fertilizers must conform to the analysis stated on the label (which the user should learn to interpret); and packages of material for the destruction of insects and clearing of fungus diseases must conform to their stated claims or they are quickly suppressed.

That Seasonal Planting

DESPITE the official bulletins from the weather bureau which I have been reading with a good deal of curiosity, not to say amusement, the season that we have just passed through still lives in my immediate memory as having had an abundance, if not an excess, of rain. The weather records for my own region assure me that at this writing (the last of August) the year since January first has been deficient in rainfall to the extent of one and a half inches. The truth is that the deluges of rain have come in the growing season, concentrated into heavy downpours, doing considerable damage and preventing the normal behavior of many plants and flowers. The luxuriant growth made by trees and shrubs would seem to tell the gardener that, whatever the mathematics of the case may be, there has certainly been plenty of rain in the period when permanent plants most needed it. Nor did we hear about lawns being generally burnt up in August, with consequent local prohibitions as to the use of water, to the extent of former years.

This may have its reactions during the period just ahead and should make fall planting this season especially opportune. The plants have a growing vigor that fits them well for the shock of transplanting. Nonetheless, fall transplanting must be done with intelligence, with an understanding of the character and behavior of the plant.

The Late Summer Shift

UNLESS a plant is moved with a relatively large ball of soil, so that injury to the roots is eliminated or minimized greatly, too much insistence cannot be put on earliness in fall planting. I often wish the expression 'late summer planting' had passed into current use instead of 'fall planting.' The mere use of the word 'fall' induces many people to delay the work until the fall conditions are too obvious. Late summer planting is an economy for the gardener. It relieves him of spring pressure. There is always so much then that cannot possibly be done at any other time. Planting of big trees in particular, shrubs and a good many other things, can be done effectively in late summer, and particularly is the reconstruction of the herbaceous border to be thought out and entered upon now rather than spring. We are getting to a reasonable understanding of these fall activities. It wasn't so very many years ago that even those who were prominent in the plant trade took violent exception to the urge of this magazine for the late summer planting of Peonies. Now no one doubts that argument. We have not yet got to a full belief in the late summer transplanting of Roses and shrubs generally, but the practise is gaining in favor, and, done intelligently, there is a great deal to be said for it.

OLD NEW ENGLAND

The Cobbler's Shop at Roxbury Crossing, Connecticut, under the sycamore

GARDEN & HOME BUILDER

Glimpses of architecture and oldentime life along the great roads and bypaths of a storied countryside

Wayside homes of old New England

HENRY W. ROWE

Drawings by Frank A. Wallis

To an American the great roads of old New England have an ever increasing charm. They are associated with ideas of order and well established principle. Everything around them seems to be the growth of peaceful existence. Traveling them to-day is, with the exception of the rate of speed, very much as it was a century ago,—a succession of little home scenes of rural repose and quiet blending intermittently with the village or market place. There is a moral feeling of architecture that seems to pervade the whole course—such a contrast to the houses on other highways of later years, which have within our day risen to scathe the soul of beauty in domestic building.

It is indeed a fascinating experience to journey through the different hamlets witnessing the many cottages built a hundred years ago spotted over a verdant rolling country; and again to approach the villages with their snow-white belfries and spires silhouetted against a summer sky. The dwellings all seem to have an air of refinement, there is a degree of taste that descends to the most humble. I do not know a flower of old rural architectural expression so clean and complete in its state of preservation as that which is found scattered through New England.

Work was an essential factor in the development of these early dwellings of New England, endowing them with vigor and vitality. Home industries ceaselessly carried on, enabled the people to furnish themselves the means necessary for their existence. The cultivation of the soil, the preparation of food, the making of implements for agricultural pursuit, the obtaining of materials for clothing and the manufacture of these into cloth, were all practiced so completely that any section was able to be maintained within itself. This thrift and self-contained dependence enabled the people to indulge their tastes for horse racing and fox hunting—customs which still prevail in certain localities—and to live in comparative luxury and to build houses of unquestioned beauty of style, many of which remain to grace the countryside.

Since these houses are somewhat scattered, we must perforce course along the roads rather inconsistently, from one village to another, noting the simple but charming modes of living, together with the buildings of the roadside and of the ancient townships, each of which in itself is so full of dignity as to inspire veneration. Beginning then on the Boston Post Road at Greenwich, the gateway of New England, immediately we come upon 'Put's Cottage', the escape from which of General Israel Putnam and his famous ride down the stone steps during the Revolution is a matter of history.

This old house, which now bears the General's name, was at that time the Israel Knapp Tavern and was built in 1731. Its low eaves and dormerless roof give it an air of neatness, order and comfort, which pervades the ancient dwellings of this vicinity. A low stone ell includes the kitchen and tends to give the building that venerable appearance which only stone can impart. Upon close observation of these masonry walls it is evident that the outside surfaces are quite smooth, some having been cut thus while others are so placed that the cleavage is in a vertical position. The casual and yet well-studied coursing of the joints reveals a juxtaposition of stone values so soft and harmonious in color that one marvels at the craftsmanship of the masons of these former times. Nothing seems to have been crudely done and often the stone setters even omitted the mortar for the reason that the stones were so carefully fitted together. The cozy air of the wood range of this house is such as to produce a kindly and happy feeling of old-fashioned hospitality. This is a specimen of simple purity, which is rarely met with nowadays. The short-cropped eaves, nestling close upon the windows, contribute not a little to its prim but taking air.

The stone ell on 'Old Put's' house, shown on page 123. The walls show fine masonry and good selection of stones

The following incident, the accuracy of which is unquestioned, shows one of many hardships which assailed the early life of Putnam even before the Revolutionary War. He was a farmer, whose life was taken up in building houses and barns, felling trees, making fences, sowing grain, planting orchards, and caring for his stock. An old she-wolf wrought such havoc among his cattle, that he lost seventy-five head in a single night. Putnam and five of his neighbors resolved to hunt her down and put an end to her depredations. As this particular beast was known to have lost the toes of one foot in a steel trap, her tracks in the snow were easily recognized. The men and dogs started in pursuit one day, following the wolf to a den about three miles from Putnam's house. She was vicious, cunning and fierce, and the dogs could not be induced to enter her hiding place. Burning straw and sulphur were used in an attempt to smoke the animal out, with no success—the dogs finally entered the cave but clambered out, wounded and howling—the wolf refused to be dislodged. Putnam resolved to go in after the beast himself. His neighbors tried to dissuade him from the perilous task, but removing his coat and tying a rope around one foot, in order that he might be dragged out, he seized a firebrand and crawled into the cave. He went in head foremost on his hands and knees, waving the torch before him. The opening was small, just enough to crawl through, the

cave descended to a depth of fifteen feet and then ran horizontally. He slid down the incline until he reached the bottom. It was dark and still. Cautiously crawling along, he saw the glaring eyes of the wolf at the end of the cavern. When he drew near, the beast, gnashing her teeth, sprang at him. He was, however, quick with his gun and fired as she sprang. His aim was good and, after a kick on the rope, Putnam was pulled feet first out of the cave holding the great body of his prize. Little wonder that with such courage the pioneers made a success of it!

Traveling eastward over the Post Road to Stamford and thence to Long Ridge Road one finds at Roxbury Crossing the pleasant absence of bustling and worldly scenes, producing a state of mind peculiarly fitting to receive tranquil and homely impressions. Rambling here and there to satisfy a very modest roving desire, one may easily find in the many byways of this vicinity relics of a century or more ago, not so remarkable in their state of preservation as others, but still suggesting the secure anchorage of the settled life of the early days. At this corner the old School, the Tavern and Shoemaker's Shop are pleasant bits of old architectu e. An air of primitive simplicity seems to settle over the place as one contemplates the buildings nestling in their shelter. The Tavern is one of those peaceful buildings with low sloping roofs built in the style of the first settlers, with chimney in the center and a procession of well-placed windows along the façade. Benches flanking the low-lying porch suggest the various uses to which this important member was probably devoted in summer-time. Beside the Tavern and with a great sycamore spreading broad branches over it, stands the Cobbler's Shop—its whole tenor quiet and serene—where the shoemaker received each patron as a privileged visitor.

The Stage Coach Tavern at Roxbury Crossing is one of the pleasant bits of old architecture to be found in this sleepy old Connecticut town. It has a low sloping roof, a procession of well-placed windows and a stalwart chimney in the center

The vast movement ot the present day in the direction of acquiring such venerable old masterpieces, has brought them into the very foreground of domestic inspiration. This idea of New England wayside architecture has so completely fascinated the many home builders of cultivated tastes that the correct use of it is no longer a theme for idle speculation, but is assured forever. It is, therefore, a pleasant work to advance the task of complete research into the secrets of simple grace and refinement, and to absorb the dreams everywhere evident in the old homes scattered along our quaint roads.

The cross-roads at Roxbury Crossing. At the right is the Cobbler's Shop, shown on page 120, with the giant sycamore behind it. The old Colonial dwelling at the left is well-proportioned, roomy and well-lighted

Whoever has made the journey along Long Ridge Road toward Bedford Green must remember the perfect succession of charming impressions: the silver road stretching for miles over a rolling countryside, swelling now up to a noble height commanding a lordly view of the surrounding panorama, which is studded with historic buildings; slipping now down a fairy mountainside and crossing the Old Wire Mill Road to a miniature valley, past the houses of the original settlers, white and immaculate, with windows small-paned, broad-fenced yards, arched woodsheds and barns surmounted by proud weather-cocks.

On past Hunting Ridge, Bear Rock and Mill Road to the summit of one of the heights of this romantic tract, Ye Olde Stage Coach Inn comes into view. This old posting tavern, with a most curious sign, is a building of one hundred and fifty years. As it stands out in the sunlight it has the appearance of being very well preserved, and on drawing up to it the porter appears at the gate and ushers the traveler within, where is heard the sound of music and now and then a burst of laughter from one end of the building. In the old pegged and timbered rooms the guests are variously occupied,

some at a round game of cards, others conversing around the fireplace. The invigorating aroma of luncheon is evident everywhere and the attack on the table soon begins. The fare is a delightful profusion of substantial delicacies partaken of with great zest by the many enthusiastic patrons.

Further on toward Bedford we find the Congregational Church of Long Ridge, a century old, with adjoining farmhouses of simple and graceful contour. Now into Bedford, a perfect Colonial village with the town square flanked with interesting white, wooden and stone architecture—almost every house an old masterpiece. One longs to linger here and gather traditionary anecdotes from some old chronicler. These long roads over the hills and down the valley—who trod them into being, first of all? Katoonah and his Indian ancestors. There was no path before they came. They, walking toward the north, blazed the way. They moved along the western side of the valley of the Mianus River and settled there.

The first writer to describe this territory was Goswold, who in the sixteenth century sailed along the coast. He mentions the Indians as tall and graceful with splendid physiques and the women as beautiful. They were kindly people and inclined to be peaceful. The first white settlers who came up the bend of the Mianus to the inland tract negotiated with the Indians and purchased the beautiful terrain almost for the asking. These pioneers, who blazed the trail in the spring of 1681, became the possessors of the 'Hop Ground Purchase,' as it was then called, deriving its name from the wild hops found growing along the banks of the river. Their fathers who came from England were men of substance from the well-to-do middle class and were accustomed to the use of property and equally able to provide for their own support. The General Court at Hartford granted the petition of the people of the 'Hop Ground,' giving them the privilege of a plantation and ordering that the name be changed to Bedford. Thus was the settlement established.

The buildings of Bedford date from 1779 when the British burned the village. Tarleton proceeded through this territory to Poundridge with the hope of capturing Major Ebenezer Lockwood. Failing to find the Major they burned his residence and also the meeting-house. Returning to Bedford they were followed and harassed by some ninety horsemen and one hundred and twenty untrained militia, who fired upon them along the way. At the town they were attacked by armed villagers and in retaliation burned the church and every house save one which was said to belong to a Tory. On the way to North Castle a number of fine farmhouses were also reduced to ashes.

The houses, which are all of a dignified and stately type, are set regularly from the roads which are spanned by gracefully arched elms. The village was laid out to attain two objects: first, the tillage of the soil and next the maintenance of a civic society. The porticoed façades of a few of the buildings fronting the green are examples of the simpler classic revival.

At Greenwich, Connecticut, is 'Old Put's' house, named for General Israel Putnam whose escape from this house, then called the Israel Knapp Tavern, and whose ride down the stone steps is a famous bit of Revolutionary history. The accompanying article tells another authentic story of Old Put's heroism. The house itself, as this sketch indicates, is a beautiful piece of architecture. It was built in 1731

On one side of the common are the Old Court House and Academy Building—the latter now the Free Library. Each of these has a belfry of pleasant proportions. On Bedford Green the white cottages look out upon the bordering meadows and are pictures of the neatness which pervades this section of the country. The wooded entrances terminating flower-bordered walks, lead into Colonial interiors of charm and simple dignity. If one lingers here he may find his way to the interior of one of the cottages and come upon low-ceilinged rooms with dwarfed mantle shelf supporting an ancient clock, which ticks off the minutes slowly and with a rhythm entirely in keeping with the atmosphere of our reverend forefathers.

The colonists everywhere sought to establish townships after the fashion of a tightly knit community. It was a struggle to induce the inhabitants to take up their abode in the outskirts beyond the center. This type of closely ranged settlement brought about the charm of the concentrated architecture of the townships and makes its more elaborate detail understandable. The houses, therefore, of the sparsely covered areas between the trading towns were of a simpler but none the less interesting character. There the artisan was a man who could turn his hand to many trades. He was trained to till the soil, reap the harvest, and in the next instance apply himself to the skilled work of an expert joiner and even erect his own masonry, and thus it was that the colonists labored on. The winter round of work, aside from the routine of the farm which alone was considerable, consisted of carting or sledding timber, mending tools and implements, hewing out the beams for the next year's construction. In the spring they set up their new buildings, pegging the frame together, lining the interior with double panelling boards, laying on the exterior detail, featuring the doorway and placing in neat little windows with small panes—all this was useful and necessary. Growing, growing all the time. Getting better and better as the country's prosperity increased—never an idle moment. What wonder the homes and home life expressed a healthy moral atmosphere!

The little houses spotted over the outlying districts are examples of this plain but appealing type of farm settlement, unassuming yet pleasant in mass and refined in the detail, little amount of which was applied—all this is in contrast to the more studious work of the greater proprietors of the more thickly populated and too soon sophisticated districts.

We are inclined to look upon the village as a primitive relic, as a sort of haphazard arrangement of property with no regard for community planning; while as a matter of fact the early town was a most seriously considered bit of engineering. In the case of Bedford, for instance, the triangular common—flanked by the community buildings and closely adjoined by the village houses, which again were bordered by the outlying farms—formed a nucleus for trade and a resistance to attack by an invading enemy.

In some localities the village became a long strip along the high road, as at Long Ridge or at Litchfield, and the arable tracts reached back within range of the eye so that the farmer might protect his stock and crops. Ridgefield was this type of township and remains to-day one of our best expressions of Connecticut town life—a standard of purity and cleanliness.

LOCHIEL

The true Southern Colonial style suggests a little the French manner, something of the country houses of the French nobility. One sees it in this residence of Mrs. F. C. Zinn at Gordensville, Virginia, the pitch of the roof and the tall windows are reminiscent of France. The terrace garden of this beautiful old place was planned by Charles F. Gillette, Landscape Architect. Photograph by H. Bagby.

An exquisite beauty which remains constant for the collector who is not merely following a fad

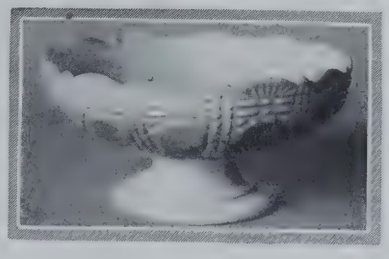
Old American glassware

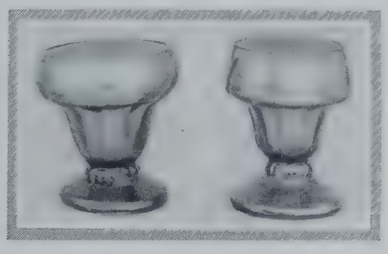
WALTER A. DYER

LEFT *Scrodled vase, green and ruby, probably Wistarburg. Wistar was the first to introduce (1760-1780) the use of two colors in the same piece*

RIGHT *Typical enamel-decorated mug by Stiegel—a very effective use of red, blue, yellow, and green on clear flint glass*

BELOW *Opaque blown glass compote from the Sandwich factory on Cape Cod, founded by Deming Jarves about 1825 and famous too for its pressed glassware*





Delightful in shape and color are these blue flint glass saltcellars (above) by Stiegel

Not all of the products of the Sandwich factory were typical in pattern—very unusual are these slender cologne bottles of ruby blown glass

It is curious how the influence of vogue invades everything, even the collecting of antiques. Not so very long ago blue Staffordshire was fashionable, but somehow the flair for old china and other things has been overshadowed. Now American pewter and glassware are all the rage.

Old pewter has a certain quaint, modest charm, of course, apart from its historic associations, though I am unable myself to get up much enthusiasm for a dented teapot with its lid awry, no matter whose name is stamped on the bottom. I cannot see why anyone should pay a hundred dollars for a Currier & Ives lithograph. Nor do I become unduly excited over a collection of commemorative glass bottles.

There is this to be said about early American glassware, however: most of it is really beautiful, and the values attached to anything so fragile are not without their justification. Glassware of merit and of original design was made in this country before our potters had emerged from the bean-pot and milk-pan stage and long before porcelain manufacture was attempted in Philadelphia. Glassmaking was among the earliest of our successful artistic crafts, and the collector of early American glassware is not merely following a fad.

The widespread interest in American glassware began about 1909, when the Hunter collection of Stiegel glass was placed on exhibition at the Metropolitan Museum of Art, New York, shortly after the Hudson-Fulton celebration. That occasion, by the way, marked a turning point in our whole conception of Americana, since Duncan Phyfe and the early American silversmiths were first introduced to the public at that time.

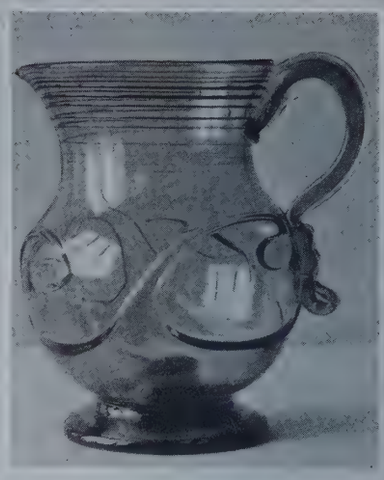
The name of 'Baron' Stiegel became generally familiar and prices of authentic Stiegel glass promptly took an upward flight. For a time one would have thought that Stiegel was the only glassmaker the American colonies had produced. Then followed the vogue for pressed glass—particularly Sandwich glass—which was more plentiful and cost less. A few years ago the interest shifted again to Wistarburg, and now the cognoscenti are searching for the products of more obscure glassmakers. If a piece is found to have come from New Hampshire, it is, for some obscure reason, more highly esteemed than if it had come from New Jersey, as originally supposed. And so the pendulum swings.

Fads change, but tne exquisite beauty of American glassware remains constant. Much of it, too, is distinctly American, showing very little likeness to European ware. It is in every way worth while.

Heinrich Wilhelm Stiegel, who changed his name to Henry William and was nicknamed 'The Baron,' was one of the most notable pre-Revolutionary manufacturers in America. He was a romantic, eccentric character and his career was a checkered one. He was born in 1729 near Cologne, Germany, and came to Philadelphia in 1750 to seek his fortune. A survey of the field told him that iron offered him a promising opportunity. He found employment with an ironmaster named Jacob Huber and presently married Huber's daughter Elizabeth. He soon went into business for himself at what he called Elizabeth Furnace, making stoves and other ironware. By 1760 he

Covered sugar bowl of amethyst flint glass by 'Baron' Stiegel who made the finest decorative glassware on this continent in the 18th. century

Aquamarine bowl from South Jersey, with typical relief ornament and crimped foot; much of this glassware antedates Stiegel by ten years



A Wistarburg cream pitcher of clear green glass with a red spiral filament around the neck and characteristic wave pattern in relief

had built up a prosperous business and was reckoned a rich man.

His restless spirit demanded other activities, however, so, with two other men, he bought over 700 acres of land and started a real estate boom. In 1763 he began building the town of Manheim. He needed an industry for this town and decided to make glassware. He imported skilled workmen and opened his factory in 1768. For a few years he busied himself here in the manufacture of fine glassware of German type.

Success went to his head and he aspired to live like a feudal lord. He built three houses: one in Philadelphia, one at Elizabeth Furnace, and one at Manheim. The last was a huge affair, containing a chapel in which he personally conducted Lutheran services, and surmounted by a gallery for musicians on the roof. He also built a banqueting tower near Elizabeth Furnace. Many stories, some of them perhaps apocryphal, are told of his flamboyant eccentricities. He was driven from one of his houses to another in a coach drawn by four white or black horses, accompanied by outriders and a pack of baying hounds. Cannon announced his arrival at or his departure from his banqueting tower or schloss, while the band on the roof of his Manheim house welcomed him there.

He must have carried this sort of thing too far, for he fell at length into misfortune. His glasshouse was closed and for a short time he was in a debtor's prison. After 1774 he led a precarious existence as a teacher, itinerant preacher, and employee at iron foundries, and he died a poor and broken man in 1785.

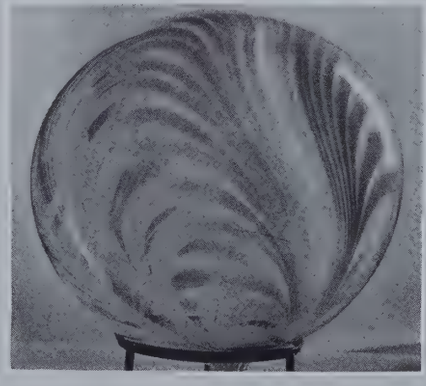
But entirely apart from his colorful and picturesque career, Stiegel will be remembered for the finest decorative glassware made on this continent in the eighteenth century. It was flint glass of excellent quality, light in weight, of a bell-like resonance, and beautifully modeled and decorated in the German manner. It included both utilitarian and art wares, a complete catalogue of which would be too long to print here. Various shades of blue, green, amber, and amethyst appear in plain and moulded objects, as well as some clear glass and some opaque white. He made also clear glass chased and engraved and clear glass enameled in colors. While the enthusiasm for Stiegel glass has somewhat abated, it is still highly esteemed and high prices are being paid for the rarer pieces.

Somewhat more recent is the interest in the old glassware of southern New Jersey, though much of it antedates Stiegel by ten years or more. It was in 1739 that Caspar Wistar, a Philadelphia merchant, began the manufacture of glassware in Salem County, N. J. His chief product at first was window glass and bottles, and the first American flint glass was made at Alloway's town, later

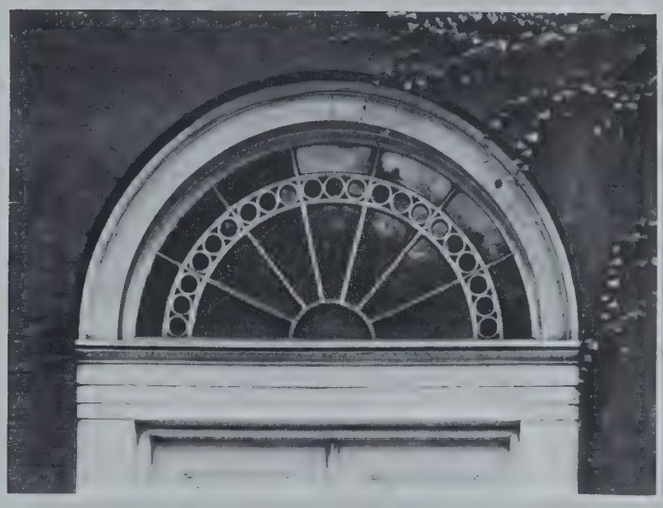
Continued on page 180

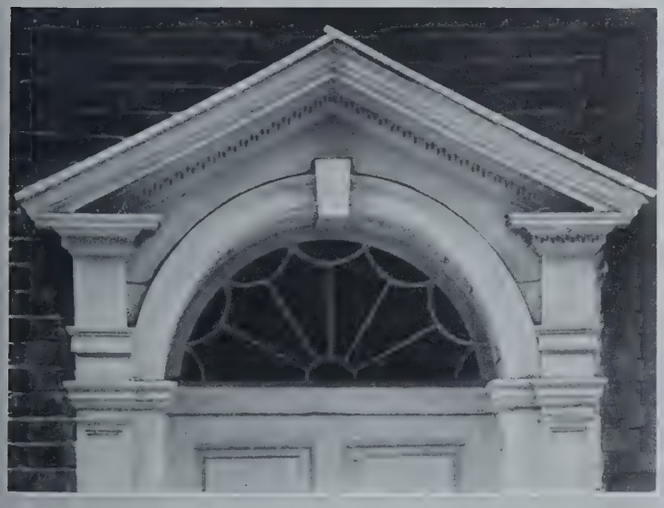
Odd and interesting to the avid eye of the amateur collector is this goblet of sea-green and amber South Jersey glass now prized for its intrinsic beauty

Early in the 19th century Millville, N. J., became famous for colored and spiral glass and such balls as this were used both as bottle stoppers and ornament



Of a beautiful and sturdy shape is this early 19th century goblet made at Sandwich, Mass., which was the first American factory to turn out pressed glass





The fanlight at the top of this column is from the interior of a house at New Castle, Delaware, the others are to be seen on the entrance fronts of some of the fine old houses in Philadelphia

FANLIGHTS OF QUAKER DAYS

The lower picture in this column shows a fanlight from New Castle, Delaware, a particularly fine one; the others are from Philadelphia. All have that delicacy and grace of true Colonial work

Photographs by Philip B. Wallace

WHERE ARTIFICE SEEMS NATURE

This series of linked water gardens with the alternating sparkle of rushing stream and peaceful beauty of pool bespeaks the whole character of Carnavon, an old homestead of definite personality and charm which dates back more than 150 years. The pools are concrete, waterfalls and rapids are naturalistic rock work, and the springhouse is the source of supply for the group, so cleverly piped that the water appears a natural flow. Though not entirely of native materials, the planting also appears to be completely natural for the intrusion of exotics is not felt in the midst of trim lawns and a carefully tended setting. While the artificial character of the entire scheme would be obvious in less sophisticated surroundings, here it is lost and produces the effect of untrammeled nature; in other words, the art is clearly a matter of contrast. The garden at Carnavon, Mrs. Edward Roberts' home near Paoli, close to Philadelphia, Pa.; Lay & Wheelwright, Landscape Architects. Photographs by Harry G. Healy

Give a thought to the proper placing of mass and color before planting the common bulbs

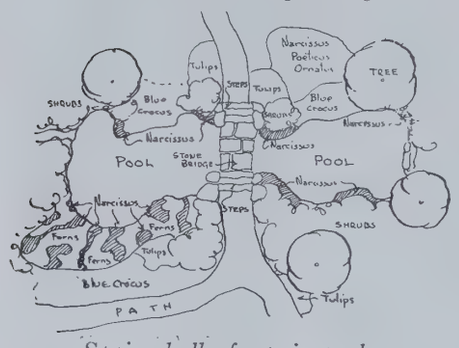
Using bulbs effectively

EZRA C. STILES

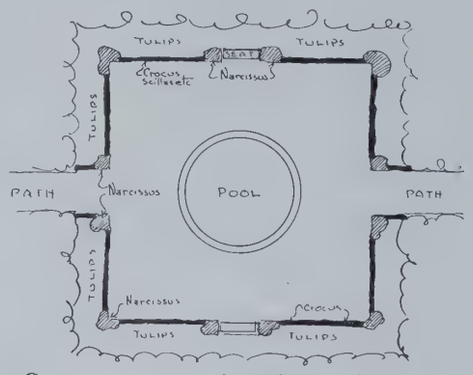
There is no greater glee in the whole category of gardening than tucking away quantities of small bulbs, with the assurance that spring blossoms will reward your fall labors.

You may have trouble with your trees and shrubs and you may fuss with your perennials, only to see them droop with mildew or wither with rust or aphis—you never can tell; but the spring bulb endeavor is a 90 to 1 shot at happiness, at least.

Bulbs in entrance planting

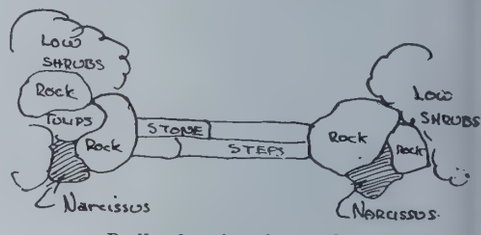


Spring bulbs for twin pools

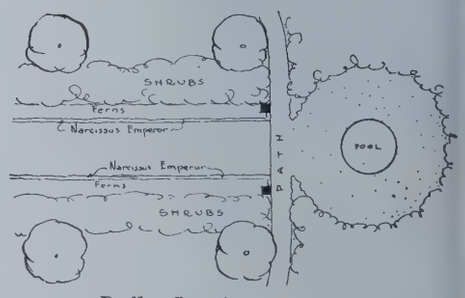


Correct accent points for spring bulbs in formal garden

Careful placing of only a few bulbs will achieve big effects and the five suggestions given will prove helpful to many a gardener



Bulb planting for rock steps



Bulb effect for formal pool

Bad bulbs are a rarity and although too deep or too shallow planting may upset the normal behaviour of good bulbs it is rare indeed that one is not rewarded largely for the labor of planting bulbs in the fall.

But the fact that they are so certain is not justification for planting bulbs thoughtlessly—it surely is worth a little study to set them and group them effectively. I have seen many a small property with only a comparatively small number of spring bulbs which was far more cheery and attractive than much larger places where a multitude of bulbs had been scattered carelessly.

Good results so far as the garden picture is concerned can be secured by sticking strictly to Narcissus, Tulips, and Crocus, leaving the various other bulbs to the connoisseur.

Of course, the recent quarantine will raise havoc with the supply of some varieties of our old friend the Narcissus, but we will just the same have ample supply of many of the most desirable. One of the most effective uses of Narcissus is among evergreens and particularly at doorways, where a little cluster on each side of the platform is most attractive. Perhaps the best type of Narcissus for this purpose is a bicolor variety; and Empress with its growth slightly shorter than the majority seems well fitted.

For use with larger groups of evergreens, as at entrance steps to properties, lawn borders or garden groupings, the stronger growing Emperor or Golden Spur is better as it is also for little corner groups in gardens.

For semi-wild work these Narcissus are extremely effective in pockets between small rocks or boulders; and for use alongside a stream or in wild plantings white Poeticus ornatus is the most attractive. This used in large patches, set off by small groups of the Yellow Trumpet varieties and an occasional spot of Tulips is indeed effective.

An excellent effect for mass plantings on large properties is to plant the bulbs between narrow drifts of Ferns after the English manner. This gives a cover to the flower stalks as they wither up and the bulbs ripen, and long before you otherwise would cut or lift them the poor withered useless stalks are softly covered with the protecting foliage of the Fern masses.

Tulips are perhaps the hardest of all spring bulbs to use with true artistry, and their somewhat stiff appearance often gives a rather ragged display of color when they have been used thinly and at random. Use these gorgeous bits of color singly and widely scattered, or in groups of three to five at intervals. The most effective method in large masses is to group them solidly as to mass or color, keeping the dwarf ones in the foreground and concentrating on the lighter colors, with the rich and deep tones for accent points. When used for path borders, accent their stiffness and allow for perfect masses when setting out and spacing in the fall.

The Hyacinth is often quite atrocious, as it is typically a pot plant and by shape and nature very hard to naturalize. Its best and only good outdoor use is in heavy masses of a single color; and of all varieties King of the Blues is perhaps the most effective—but that is after all a matter of personal preference—you may like white or pink better!

Of all effects, however, the lowly Crocus is perhaps the most unrealized. Idle haphazard planting over an entire lawn area is of course far better than no planting, but a little quiet tryout will soon convince one that it is best to plant in masses, anyhow insofar as the blues and yellows are concerned. The whites are best for scattered uses, but for mass effects the blue and yellows will surprise you. The yellows for flat surfaces and the blues for curving hollows and along stream banks.

The yellows when used in solid masses of at least a hundred in a planting seem to fairly pick up the ground and radiate the early warmth; and the blues in even larger masses in or near the bottom of a hollow have a hazy translucent effect much like water in the distance and must be seen this way to be appreciated.

Remember only that it is this fall's planting that determines the arrangement and when setting out with bulbs and dibble, take just a little extra time and patience to pre-assure the loveliness of springtime.

Little touches of artistry that will make the most of small and enclosed garden spots

The redeeming value of the vista

OLIVE HYDE FOSTER

Here the dark gate emphasizes the sense of space just beyond it. Garden of Mrs. J. Willis Martin at Chestnut Hill, Pa.

However attractive a garden, be it large or small, it is like a room without a window unless it has an outlook.

In extreme cases, such as an enclosed city back yard, this has to be simulated, as it can be, by narrowing the entrance and placing some special feature at the far end, to give the feeling of distance.

The real vista, however, in most gardens can be secured by an avenue, or by an opening made in the boundary. I remember seeing a photograph of a lovely spot abroad where the simple pruning of a tree had effected an aperture which afforded a delightful view of a distant mountain top. A person in that garden would sense the whole world beyond!

I also remember a charming picture in the Catskills, where looking down a valley between two near-by mountains, we could see (when the light was right) the Hudson River, miles away, shining like a thread of silver.

Views like these, once seen, are never forgotten; and it is by reproducing similar effects, even on the smallest scale, that we can give our grounds character and distinction.

The first step, then, is to discover the point or object of greatest interest that could possibly be seen from the home plot, and proceed to feature it.

If hidden by a hedge or tall planting, enough of the green could be cut away to leave the special point enframed; or enough taken out entirely to allow the insertion of an arch.

This plan is adaptable to a suburban plot, as where I look out of a dining-room window, across shrubbery, and through a rose arch that prompts exploration down a gravel path to the green beyond.

On the other hand, if garden or grounds had no noticeable boundary, a planting of shrubbery or a few trees could be so grouped as to leave an opening that would at once emphasize the desired object in the distance.

Water in any form is a constant landscape delight, and a lake, a waterfall, or a stream makes the most beautiful kind of a picture within or outside a garden setting. Often a vista is secured by planting along a straight path that leads to a fountain or a pool, though where water is not available, a tall garden ornament at the extreme end would produce the desired result.

But where space allows true naturalistic effects, a hill or a valley, a forest or a plain, glimpsed through a garden opening would carry the eye and the imagination out to 'where the blue begins.'

Even a single fine, old tree, standing up against the sky, braving storm and stress, would bring to a weary heart a sense of unspeakable rest and peace.

At a seashore place, however, the walks could be so planned that while some disclosed glimpses of the water through various openings in the garden boundaries, other paths would lead to objectives such as rocks, wooded knolls, or a picturesque boat-landing that gave far wider views.

On the other hand, a mere hill can furnish the loveliest kind of a background to a charming formal garden—which means that a background might well be the first consideration when designing a garden! This idea is well illustrated in one of the pictures in Neltje Blanchan's 'American Flower Garden,' where the trunks of two tall trees on the axis of the garden, in the foreground and close to the house, serve the purpose from that point, of a whole avenue of trees in giving the feeling of length to the grounds, with an outlook on the wooded height beyond.

Yet again I remember a shallow roof-garden in one of the most crowded sections of New York City, where the rear room of the apartment, which was used as a drawing-room, would have looked against an encroaching, ugly brick wall (less than 15 feet away) but for a neat bit of garden strategy. Window boxes, filled with flowers, started the eye along a line of beauty, while the thick vines covering the objectionable wall, seen from within and over the flowers, made one forget the narrow confines in contemplation of the restful green. Where such vines could be of the evergreen or of a flowering variety, the pleasure would be both intensified and prolonged.

So a vista can be planned to be enjoyed from within a house as well as from the grounds. Unfortunately, only too often people do not realize this, and even reduce the apparent size of a room by raising an inside barrier. I recall a room in a certain city house, looking on a narrow court that opened on a garden. But instead of running vines up the walls, and planting the ground with Myrtle, Pachysandra or some other ground cover that would grow in the shade and make an evergreen carpet, the owner left the court so ugly that she had to hang a heavily patterned lace curtain across the window to obscure the outlook. And of course the room was thereby not only darkened but made to look smaller than it really was—when it might have been seemingly enlarged by a vista of the garden!

Pergolas generally are used over that part of a walk which discloses a view, and add beauty and interest. The true pergola being of Italian origin, our copies should keep to type, garden architects insist, which means that the supporting posts, whether simple or elaborate, of rustic design or hand-carved marble, should always have the overhead framework of

A vista-less garden, little or large, is like a room without a window. In this Virginia garden two tall trees, set on the axis in the foreground, serve the purpose of a whole avenue and alluringly lead eye and imagination on to freer spaces

unpainted, irregular poles. A common-sense reason for this would be that the vines thrive best on such!

Summer-houses should always be placed where they will afford an attractive view. While they should be designed primarily for family use, with privacy, they will prove the more inviting as their narrow limits are forgotten in the wide exposure they compass.

At Rogers Rock, in the foothills of the Adirondacks, is an old Indian outlook, which has been surmounted by a summer-house. Here one can gaze for miles along the mountains flanking beautiful Lake George, and have the sense of really being at the top of the world. In another place at this famous old estate, high on one of the hills, a rustic seat was built opposite a natural opening in the primeval forest, giving still another picture of this famous lake.

Reverting to indoor effects, however, I have in mind a certain city apartment where the living-room has but two windows, looking west, and the adjoining dining-room's big single window is at the corner to the southeast, edged with a slender trellis supporting English Ivy. The small square entrance hall is on the north side, where there are no windows; but a person facing it from the living-room looks through the hall directly at a round mirror hung on the north side of the dining-room, so placed that it reflects the lattice, the Ivy, and the tree outside. Thus instead of showing the real, limiting blank wall it produces the illusion of a round window, with a simulated vision of the out-of-doors.

This plan could be worked out, with a little study and experimentation, in many a dark spot where it is not possible to have a window. It reminds me of another place where a small, dark entrance hall has a mirror that reflects a pretty arrangement from the next room. There, at the opposite side, is a table with a lovely tall Japanese jar which in winter is filled with Witch-hazel, Pussy Willows or other availables, just below a lovely landscape.

Any one approaching that mirror—who otherwise would get the feeling of entering a dark closet—sees first the reflected artistic composition, while the landscape next carries the eye to an outdoor scene.

An amusing instance of this kind has been in our building. The apartment we had been obliged to take temporarily had light tan walls, while the apartment we had bought had been expensively decorated years before, in a dull, dark brown. We could not believe it was the same size until convinced by actual measurements.

But I could not live in such gloomy surroundings, and we redecorated the panelled walls in two shades of soft gray, with white enamelled woodwork, hung landscapes at advantageous points, and filled several windows with plants.

The result has been that various neighbours, in exactly the same-sized apartments, have often remarked, 'Oh! your rooms are larger than ours, aren't they!' and can scarcely be convinced that the effect is the application of this same principle of light and vista.

Our little American garden is coming more and more to be used as an outdoor living-room, and by this principle can we apparently enlarge its walls and decorate with these vista-pictures of the outside world, which give a welcome sense of spaciousness and freedom.

The china of our forefathers

ESTHER SINGLETON

I. Colonial Period 1607-1776

When we speak of the china of our forefathers—perhaps it would be more appropriate to say the china of our foremothers—we seem to pass into a brightly blooming flower garden because so much of the china of our ancestors was decorated with brilliant blossoms of quaint forms and glowing colors.

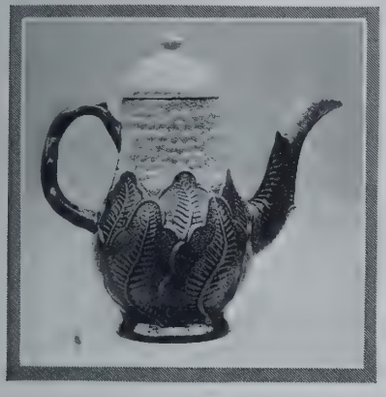
However, we must not keep too closely to the idea that the decoration on china (I am using the word china very loosely to cover both porcelain and earthenware), was chiefly derived from the floral world, for in the seventeenth and eighteenth centuries the long list of decorative motives includes practically every object known to man and nearly every beautiful idea of ornamentation that his mind could devise.

The first china to come into our country in any quantity was the Oriental and the Dutch, reaching our shores before the taste for it had developed in England. The porcelain that was introduced into Europe by the Portuguese and Dutch traders brought with it a new world of imaginative delight. Teapots, plates, dishes, cups, saucers and bowls exhibited exotic flora and fauna, unfamiliar landscapes, rivers dotted with fairy-like islands, solemn mandarins, tall slim ladies with inscrutable smiles, chubby children, pagodas, temples and tea houses with turned-up roofs, flowering peach trees, drooping willows, huge peonies, widely opened waterlilies, grotesque foo-dogs, long-tailed birds and swirling dragons, all combined with a delightful disregard of perspective and proportion, yet resulting in a delicious harmony of many incongruities.

The Dutch went wild over these Oriental products. Their gay colors and their radiant beauty awakened the imagination and brought joy to a world accustomed for generations to the dull, gray monotony of pewter. Moreover, china was so clean to use; and how much more appetizing was food served upon it than upon pewter!

Delftware drove pewter completely out of the home. The reason for its banishment is explained on an old Delft platter

ABOVE *A genuine Dutch Delft vase of the early period when the gourd shape was much in vogue. Delft is earthenware, not porcelain, and belongs to the majolica family. This particular pattern is very reminiscent of the Persian*



Coffee-pot of the curiously fascinating cream and green 'cauliflower ware' made during the early 18th century by Thomas Whieldon in England

BELOW *Chelsea china so closely resembles Dresden that it was known to contemporaries as 'The English Dresden,' due to the influence of Saxon models and workmen, imported when the Chelsea Works went under royal patronage early in the 18th century. It was famous for such diverting ornamental bits as this lively looking bird*

Very piquant with its dark snout and zigzag handle is this English lustre pitcher of the eighteenth century

Every design of the day was appropriated at Worcester and, as may be seen in this characteristic 18th century piece, floral motifs were delicately adapted

Dresden plate of the 'King's Period,' 1770–1796, especially made for the King of Holland and decorated with a finely rendered view of Dordrecht

in the Rijks Museum, Amsterdam, which bears this verse in Dutch:

'Pewter platters are no good,
You must scour them after food:
But a plate of porcelain
Is with washing white and clean;
Then on the table set, I pray,
A plate of Delft with painting gay.'

The homes of the wealthy Dutch burghers were filled with Oriental porcelains and soon rich English collectors hastened to Amsterdam to buy rareties that every ship from the Far East brought to that great mart and to carry home treasures, many of which are still preserved in ancestral English homes.

The Dutch tried very early to imitate Chinese porcelain; but, not knowing the secret of hard paste, the best they could do was to follow Chinese decoration on their Delft, which was not porcelain but earthenware of the majolica type and which is technically described to-day as 'tin enamel.'

It was not long before the Dutch potteries were going full blast under such fanciful names as 'The Rose,' 'The Three Bells', 'The Claw,' 'The Peacock,' and so on. Each important potter had a specialty. For instance, Abraham de Kooge (1632) was famous for his landscapes and portraits with names and dates all in blue; Albrecht de Keizer (1642) produced colored ware with Chinese decoration, in which he was followed by the Pynackers and Cornlis de Keizer; Lowys Fictoor (1689) and Lambertus Eenhoorn (1691) were famous for their black Delft with a wonderful glaze and ornamented with Chinese pagodas and trees in yellow and green; Lucas van Dale produced olive-brown ware decorated in yellow; Gerrit Pietersz delighted in Chinese subjects and also elephants; Augustijn Reygensbergh imitated both Chinese and Japanese wares in red, blue and gold; Pieter Oesterham devoted himself to landscapes and national portraits; Frederick van Frytom chose blue *camaïeu*, Leonard van Amsterdam selected figures, small landscapes and ships; and Verhagen copied the engravings of Goltius.

Delft potters were at their height while our little town of New Amsterdam was growing into an important trading post; and the ships that arrived so frequently from old Amsterdam to carry back furs and native American woods brought among their other importations a great deal of Delftware, which in that period was not rated at the collectors' prices it now commands.

We have only to examine the inventories of our Dutch colonists to appreciate the fact that the quaint little houses of New Amsterdam with their crow-stepped gables that clustered around the Fort on the Battery were filled with fine Delft-ware of blue and white and of polychrome decorations.

A considerable amount of Oriental porcelain was also imported. We find Oriental articles mentioned quite frequently in wills and inventories; and occasionally an old piece that has been handed down for generations is seen in a Knickerbocker family.

In the seventeenth century the Dutch colony was far ahead of the English colonies in the matter of china, for England had no china to send to her colonies. A stray piece of Oriental porcelain or Delftware might find its way sometimes into the home of an English settler of means; but in the seventeenth century pewter was the tableware in general use, supplemented in wealthy homes by handsome silver.

China was not very usual in England until after William and Mary came to the throne in 1689, bringing with them their Dutch tastes, not the least of which was a passion for china. Oriental porcelain and Delft-ware now poured into London from Amsterdam and very soon the London china shops became the fashionable rendezvous for statesmen, ladies of high degree, artists, curio hunters and the beau monde generally. Everybody began to collect china; and china became the chief adornment in every fashionable house. The craze developed until it was known, as 'the chinamania'; and 'chinamania' lasted all through the period we know as the Georgian Era.

In the early days of chinamania, of course, the articles purchased were products of the Far East and of the Dutch potteries; for there were as yet no other European potteries.

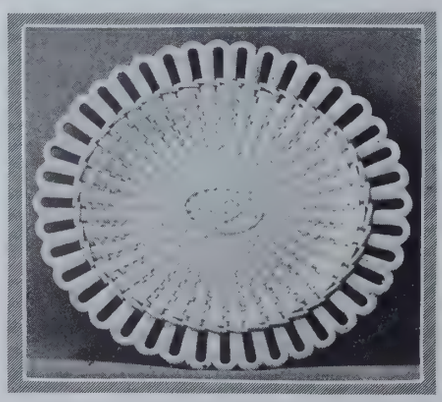
The Dutch, however, were able to imitate only the Chinese forms and decorations; the body was a soft paste. Germany was the first to produce a hard paste resembling that made of the Chinese kaolin (clay). During the first years of the eighteenth century the experiments of Johann Friedrich Böttger of Berlin attracted the attention of the King of Saxony, who sent for Böttger to come to Meissen (near Dresden) and gave him every facility for continuing his work. Böttger succeeded in making a hard paste, which was the admiration of all Europe; and the Dresden Works became the inspiration for all the potteries on the Continent and in England that supplied the American colonies as well as their own home markets.

Dresden (as Meissen is popularly called) appeared in 1713. Chinese and Japanese models were first copied; then armorial services (very like the 'Chinese-Lowestoft' of later years); and then naturalistic flowers, formally arranged or scattered loosely, and often accompanied

Continued on page 176

One of the charmingly realistic porcelain representations originated by the makers of Dresden (Meissen) china

Tea-pot of beautiful old 'Crown Derby,' scenes near Coventry and Lichfield appear on this 18th century piece



Queens-ware, a cream-colored, salt-glaze of very beautiful texture which was one of Wedgwood's achievements

This Chinese water bottle and bowl, with the very familiar willow pattern, is historically interesting as it is reputed to have been used by Washington at Mount Vernon

Here is no touch of the slavish copyist but a fresh and free handling of the rich architectural heritage which has come down to us from earlier days. Two modern rooms where the fine essence of the Colonial spirit seems to have been caught; in the home of Mrs. Charles Platt III, at Chestnut Hill, Pa.; Willing, Sims, & Talbutt, Architects. (Photographs by Philip B. Wallace)

Corner cupboards and dining-room mantel are particularly charming variations and rendered with a great deal of verve. Unlike so many present-day adaptations, these rooms are not self-conscious but somehow convey the naïve sincerity of the true Colonial. To the collector of china or glass the decoratively distributed assemblage of old ware about both rooms must bring special delight

BEAUTIFUL TRADITIONS LINGER IN ROOMS OF TO-DAY

One of the four foundation points of a pleasing garden so often forgotten while planning

On gardening for fragrance

CHARLES G. ADAMS

The making of a garden such as you and I would walk in as our own is a matter of love and thought and imagination. The fashioning of a garden such as ours shall be is like the fabrication of champagne.

The men who make the high wines of France are men of art and skill. Their secrets have descended from father to son, and again to son. Though each family cherishes the secrets of its own especial vintage, yet all in common hold to the rule that into their syrup must flow the juices of four kinds of grape: one to give body and substance, one to lend light and color, one to furnish the sparkle and effervescence, and one for aroma or 'bouquet' alone. And not the least of these requisites is that of the 'bouquet.'

So it is with the making of a garden. There must be the weight of shrubbery masses and backgrounds, the light and restfulness of open spaces, the bright embroidery of gay and colorful flowers, and the perfumes over all.

Form and line and color all good gardens have; but why are so few graced with perfumes? Fragrant flowers add so much to their charm, and are to be found so easily by those who love them.

To enjoy the perfume of flowers in a garden the first year, or to achieve it quickly in any year, one must call in the help of the jolly and friendly company of annuals.

There are Stocks for early days; and Mignonettes for speed, whether early or late (and nowadays there are Mignonettes almost yellow, almost red and almost white, as well as the friendly little green ones of olden days); there are Sweet Alyssums for the difficult spots where flowers that are not such good sports refuse to thrive; there are spicy Petunias to make the dry spots fragrant as well as colorful; there are Sweet-peas for height; and Nicotianas and Moonflowers to perfume the night. The accommodating Verbenas are glad to play the part of annuals for those who ask it; and will find happiness almost anywhere. To him whose sense of smell is attuned to the delicate, the gentle odor of Pansies is among the sweetest of pleasantly elusive scents.

For edgings, there are Violets of many kinds, old-fashioned May Pinks and Spice Pinks, Ambrosia and pungent Thyme. Common Strawberries make a most attractive edging, and the odor of their ripe fruit on a warm morning is almost intoxicating.

For massing in the borders for their perfume, there are Lemon Verbenas, Rose Geraniums, Heliotropes and Lilies and 'near Lilies' innumerable. Among the latter nothing equals, for both color and fragrance, the old-time Golden-lilies or Lemon-lilies, technically known as Hemerocallis thunbergi. With them blend delightfully, to both eye and nose, such fragrant Irises as Caterina and Crimson King.

He who is not thrown into a frenzy of excitement by the arrival of the fall bulb catalogues is no true gardener. They are the very open sesame to a wealth of perfume, with all their Freesias and Hyacinths, Daffodils and Jonquils, Tuberoses and Lilies-of-the-valley.

For shrubs of fragrance, the old favorites of our grandmothers are still the best. There are no substitutes for the Lilacs and the Sweet-shrub and Syringa, as so many still incorrectly call the family of Philadelphus or Mockorange. That family of Philadelphus

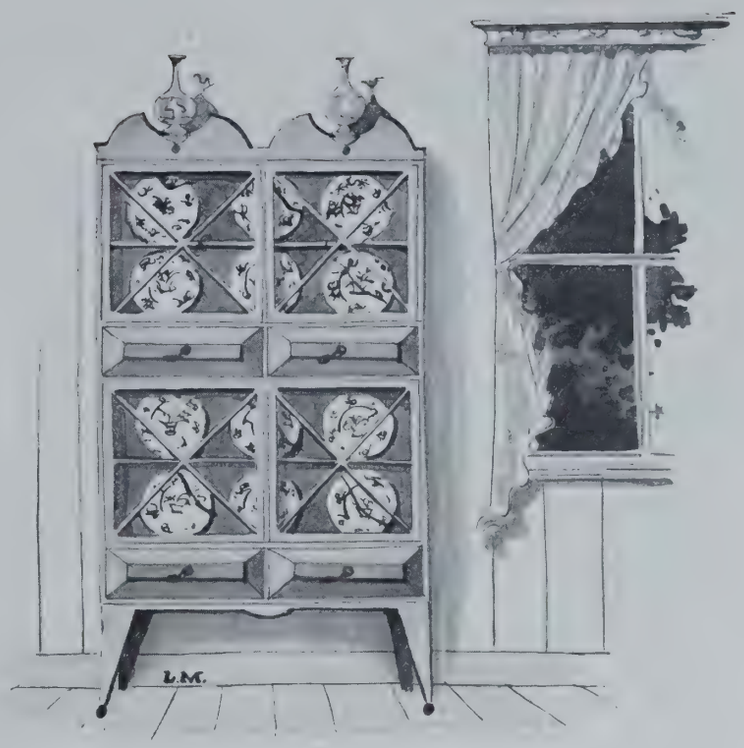
Continued on page 178

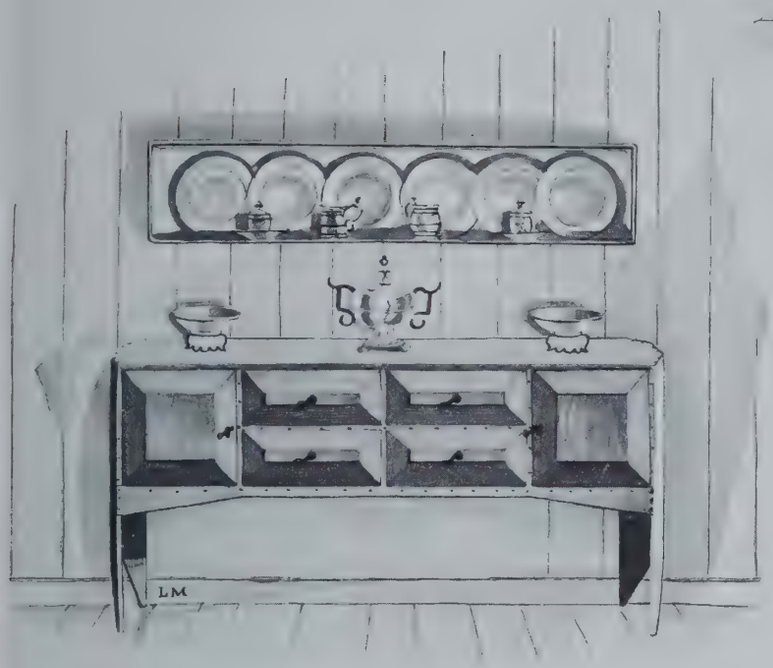
Two glimpses of the garden at La Willinda, the home of Mr. Charles H. Baker, South Pasadena, California, set in a grove of native White Oaks; the larger shrubs (see upper picture) are Chinese and Japanese Camellias

In the fernery (left) the low plants are Begonias; on the right hand side of the path stands a native California Bay or Incense Tree, which is related to the Italian Laurel. The garden was designed by Charles G. Adams, Landscape Architect

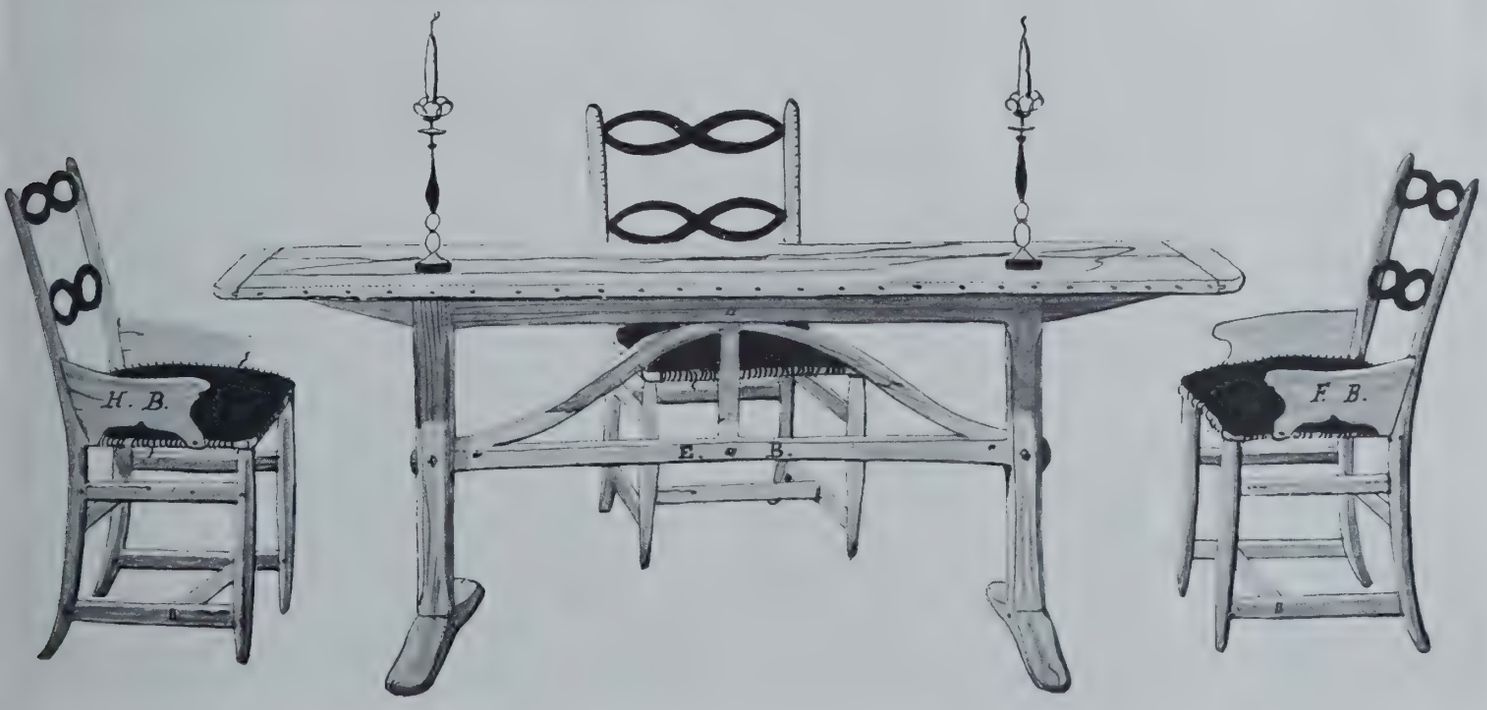
MODERN FURNITURE DESIGNS WHICH REFLECT THE SIMPLE MANNER OF THE COLONIAL

Designed and drawn by
LEWIS E. MACOMBER





The beauty of these furniture designs is the manner in which simple materials have been combined to give a simple but distinctive effect. The sideboard, left, has plain board legs, barrel-shaped. The hanging shelf is just large enough for a small collection of pewter. The cupboard, above, carries out the motif of the sideboard. The two sets of glass doors are divided by drawers for silver. The table, below, has the same simple, distinguished quality. The chairs have rush seats and knotted slats.



Two centuries have passed over the eaves of this charming old house built around a twelve-foot chimney

An artist recaptures the Colonial

HARRIET SISSON GILLESPIE

This house is one of those lovely unsophisticated houses of middle Massachusetts which, in Colonial times, was so many days distant from Boston that it was impossible for the home builder to keep up with the latest fancies in building. It remains, then, solid but inviting amid the green Berkshire Hills

In as fair a setting as any of Turner's imagining lies "T'other Side," the studio home of Frederick J. Waugh, dean of American marine painters. Low eaved and white shingled, the house, snugly ensconsed against the Berkshire Hills, is one of the few early American relics of the type 'built around the chimney' to be preserved in all its essential charm.

It is in the low ceiled living-room with its massive old fireplace where interest naturally centers to-day, as it did in the remote past when the walls of the ancient structure were first raised about the 12-foot chimney stack, the great summer beam set in place and the sturdy post, joists and beams were pegged together in primitive fashion. Capable of carrying seven-foot logs, the fireplace is flanked by huge granite blocks tied together by a great stone lintel; the hearthstone an immense granite slab. The original bake and warming ovens are there, as also the ancient kitchen utensils and vessels of copper and pewter, with the hand-wrought iron fire fittings. Very alluring is the delicately tinted chimney-breast, where here as in the dining-room adjoining, Mr. Waugh has colored the bricks in soft pastel shades, rubbed down to the merest suggestion of faint tones.

Rush-bottomed pine and maple chairs, a maple stretcher table, two delightful low-boys, a carved paneled chest and a grandfather's clock of somber mien, tolling off the hours in a sonorous voice, are there among the host of heirlooms. And always flowers in abundance, from Mrs. Waugh's own garden, are arranged in captivating manner, in a Wedgwood pitcher perhaps, a pewter bowl or else in a lustrous bit of Staffordshire from the well stocked cupboard shelves. Many family portraits line the white plastered walls. One naïve group, the work of Mr. Waugh's father, a noted American painter of the Victorian era, holds a peculiar interest both because of the quaint arrangement of the subjects and as a remarkable exhibition of talent in a youth of fifteen.

Through the open door, an inviting glimpse of the red lacquer lining of a

Colonial corner cupboard in the dining-room, with a harmonizing collection of old lustre, lures the antique lover to further exploration of the fascinating interior. Incidentally, both the corner cupboard and the open dresser opposite, freighted with Mrs. Waugh's precious Canton ware, are examples of the artist's craftmanship. For Mr. Waugh, like other men of genius, finds in some of the lesser arts and crafts, relief and an engrossing occupation.

A simple white staircase mounts to the upper passage—sheathed in rough hewn pine planks, aged to a rich pumpkin yellow—which leads to four bedrooms, the like of which are seldom to be seen nowadays. Each has its huge four-poster with canopy or tester, hand-knitted coverlets and old blue homespun blankets. One of the rooms, done in toile de Jouy, a Huet design in the famous strawberry red, is a dream of 18th century charm.

For all its frank simplicity, the Waugh house is one of many surprises: an intriguing service wing, for example, made up of two ancient structures skilfully pieced together in rambling fashion; the kitchen, once the barn, open to the peak with rafters visible and haymow still intact though now become a gallery connecting with the main house. Outside, against the wall of the kitchen wing, is a flight of steps leading to several little

Continued on page 204

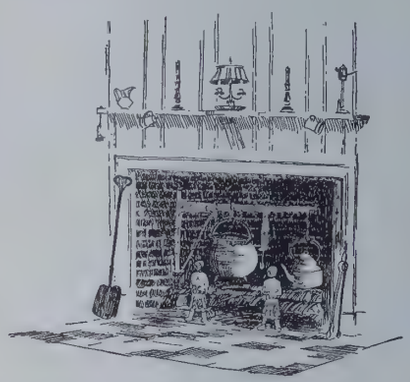
The interiors have been preserved in all their rough charm and are handsomely decorated with the fine china, metal, and woodwork of Colonial days

BEAUTIFUL DESIGNS IN ANTIQUE IRONWORK

This charming old iron balcony at No. 711 Prince St., Alexandria, Va., typifies what any house might have so long as there is a generous window opening to give it a real reason

What an idea for the modern householder is this delicately wrought awning frame from old Charleston (described on page 141)

Two wrought iron floor lamps of fine craftmanship, 18th century, Pennsylvania Museum



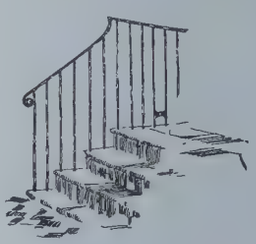
Living-room fireplace outfitted with wrought iron in an 18th century farmhouse on Cape Cod (see text opposite)

There is virility and life in this wrought iron hinge, double dragon style, Pennsylvania German, 1710

American wrought iron andirons, 18th century, Metropolitan Museum of Art

The footscraper makes an amusing finish for this light scroll design of old Philadelphia

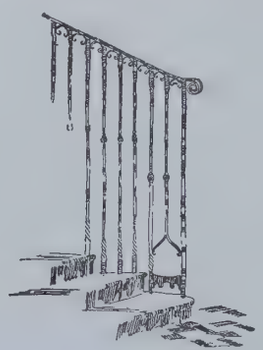
Beautifully simple is this old Philadelphia railing with footscraper at top step



Charleston, S. C., is noted for just such beautiful old bits as this balcony at 23 King St.

Railing at the Penrose house, 700 South Washington Square, Philadelphia (text description page 141)

Another of the exceedingly interesting designs which bless old doorsteps of Philadelphia



Designs of Colonial days which will appeal to the modern home owner with a desire for the genuine

Ironwork of early America

GERALD K. GEERLINGS

Drawings by the author

To even the casual observer of domestic architecture in the realm of wrought iron it must be evident that the Colonial handiwork derived much of its charm in being sincerely honest, in serving some evident purpose, and in conforming in its design to what its surroundings required.

To anyone making such observations it must be with a pang that he has thrust upon him cheap subterfuges which strive to imitate honest iron,—not to tabulate the decorative efforts perhaps most adequately described by the slang term 'arty'. Too often the ironwork on a house advertises itself as being the product of a 'lucky break' in business when its owner could afford a gesture in iron whether or no it was in good taste and to some purpose. And is it a mark of American humor that many houses have balconies of iron above entrances, projecting only six inches from the face of the wall with not as much as a knot-hole for access in the blank surface back of them—so that not even the fairies could make use of the perch! If we are cultivating our taste to the point where we recognize the attributes of the stern metal, it is not a mis-

This, and the two fire-dogs shown above on either side of the title, are attractive 18th century types (Metropolitan Museum of Art)

spent moment which studies the ironwork of the Colonial and early eighteenth century craftsmen.

The entrance of the nouse (shown on opposite page) at 711 Prince Street, Alexandria, Va., is fortunate in possessing an iron railing which is harmonious in line, scale and proportion with the wood architecture below it. It is not the only solution which might have served the same purpose equally well, yet it is more than satisfactory in accenting the center opening below it, in appearing as light as the columns, and in being a balcony served by a means of access. It typifies what any house may have, be it urban or suburban, so long as there is a door or generous window above the entrance to make the balcony useful.

The balcony (opposite page) at 23 King Street, Charleston, S. C., possesses the happy faculty of distributing the interest over the front of the entire house, and creating a distinctive façade out of four ordinary windows. It is likely that without it the center of interest would be so held by the aristocratic door and the loggia with its inviting shadow, that the four windows would be smitten by an arid aspect. It does more than trot along the straight and narrow path of all good balconies, by frisking itself out into a slight swell at its center meridian, and ornamenting it with a cup flowing over with jolly scrolls.

The city house which is apt to have its wings clipped at the entrance by the lawmakers, and compelled to get along with

Sprightly in effect and sturdy in construction is this chandelier, American wrought iron, 1725, now in Pennsylvania Museum, Memorial Hall, Philadelphia

cramped stairs, may well gaze with emulation at the Penrose house (see opposite page) 700 South Washington Square, Philadelphia. This particular railing is sufficiently businesslike and yet diversified with such a bagful of tricks as to recommend itself to most customers. At the top where the going is 'on the level' there is a pleasing alternating device, while where the roller-coaster railing starts its downward job, scrolls in single blessedness refresh the inward turn, while affable scrolls in pairs do a similar service for the outer curve.

What an idea in the awning frame (on opposite page) from venerable Charleston! We are too much wont to think of awnings as a striped necessity, emanating from the intensity of the sun at certain intervals. As travelers we have never failed to envy the Latin his gaily colored awning devices which roll up and down over balcony railings, and rather fancied that we could never have anything so decorative except

A pair of wrought iron strap hinges, Pennsylvania German, 1710, from the Pennsylvania Museum

for a 'movie set'—when lo and behold, along comes Charleston with the very thing. A façade which is too prosaically engaged being flat and restrained could easily be humored into a little geniality with such an awning frame. In the season when the miners strike and the winds are cold, what a reassuring thought that the swirling scrolls are for protection from the sun a few months later!

If one is never to use the fireplace for anything more than a target at which to throw discarded matches, then it is quite absurd to fit it with the happy appurtenances of the grand old days. The worthy crane is a meaningless fixture with electric plugs honeycombing the baseboards, but if one would actually boil a pot of water for the adventure of it on occasion, the simple one of an old Cape Cod house is an economic model. Twin lads of archaic mien and ostrich feather petticoats hold forth as andiron ends. Their fellow implements, the tongs, shovel, poker, etc., should be great friends of every housewife who dislikes the irksome job of polishing.

Other details given are for the purpose of indicating some of the propensities of the early American ironworker. Some the householder may be able to use as suggestions, others may stimulate new ideas. At all events the important item is the honest qualities of the old iron. The modern methods of stamping out products in wholesale quantities, then painting the surface with various agents to attempt to

A good deal of imagination as well as workmanship is displayed in this candle holder of the 18th century (Pennsylvania Museum)

produce the inimitable texture which was formerly achieved by work on the forge, can scarcely hope to produce a true sense of beauty. It is as futile to attempt an imitation of genuine wrought iron as it would be to palm off a scullery maid for a countess. If the householder has but ten dollars to spend on decorative ironwork, he will more nearly get his money's worth by buying only one piece of honest iron rather than a ton of shoddy imitation.

It takes no lifelong study of iron to determine a genuine piece of craftsmanship from a cheap imitation. Iron which is forged at the anvil (as the blacksmith fashions a horseshoe), bears the unmistakable blows of the hammer all over the surface, and not a regular design of dents which the imitator uses to create the effect of hand-work. When a piece of iron has been forged, it is best protected from rust by being heated and then wiped with raw linseed oil. Later it may be waxed. On being rubbed down with emery paper there will be a happy glimmer of silver highlights in contrast with jet-black depressions.

Winter storage quarters for tender plants and growing quarters for seedlings for next year's garden

The year round in the 'deep pit'

MRS. LIVINGSTON FARRAND

Late sown biennials transplanted into a solid bed on the bottom of the deep pit will catch up on their growing schedule in spring

Most gardeners are familiar with the advantages of the coldframe; some daring souls cope successfully with the temperamental vagaries of the hotbed, but few people appreciate the virtues of the deep pit. A commonplace among English gardeners, we rarely find one in America, and even Bailey leaves their praises unsung. Certainly I would never have had one myself if it hadn't been for my acquaintance with Robert Shore, one of the wisest and dearest old men it has ever been my good fortune to know in the gardening world. Shore, for many years head gardener of the botanical department of Cornell University, was a Kew trained man, and had all the skill and knowledge which that implies.

The range of greenhouses over which he was the presiding genius had been built for thirty-odd years and they were antiquated beyond description compared to modern glass construction. Yet in spite of all his handicaps Shore produced more and better flowers than any one else. His palm-and-fern house, notwithstanding a roof that always leaked in later years during storms and made an umbrella a ludicrous necessity indoors when it was raining without, was a jungle of luxuriant vegetation.

The deep pit was just another one of the artful tricks he contrived to winter over safely Hydrangeas, Azaleas, certain tender biennials, hardy annuals, to store bulbs for forcing, and to provide during the summer months a cool retreat and resting place for plants worn out with well-doing.

The old greenhouses are torn down, and grand new ones have replaced them and Shore, alas, is gone; but I rejoice to think that my deep pits were built under his direction. Stowed safely away at the south end of the barn, where they are well sheltered from the prevailing winter winds, the pits have served winter and summer for the past five years, and built as they are (for I must confess to a passion for doing two or more things at once when possible) they are also used as coldframes, as the construction in the pictures will show.

The dimensions of each pit are 12 feet 9 inches long, by 6 feet 6 inches wide. There are two of them divided by a wooden partition for greater strength, and the sides are lined with two by eight boards, and stretchers are provided to take boards which make a second story or a shallower pit when needed. The only difference between our two pits is that one is dug to the depth of four feet, and the other dug out to five. So continuous is the benevolent activity of the deep pit that is is hard to say when there is any pause in its cycle of operations, and the following calendar can best give the idea to what varied uses it may be put.

October. Transplant directly into the soil of the five-foot pit any biennials that were late in spring planting. They will winter happily here and get an early spring start to catch up on their growing schedule.

Place in flats on the earth floor of either pit any of the hardy annuals sowed in August and September. They will come safely through any hard winter and be ready at hand when you most need them in the spring time. Pansies particularly love the moist even temperature of the deep pit.

November. On the floor of the shallower pit put bulbs in flats and pots. Cover them with leaves and bring them into the house for forcing as you wish.

December, January, February. Storage months for Hydrangeas, Azaleas, clumps

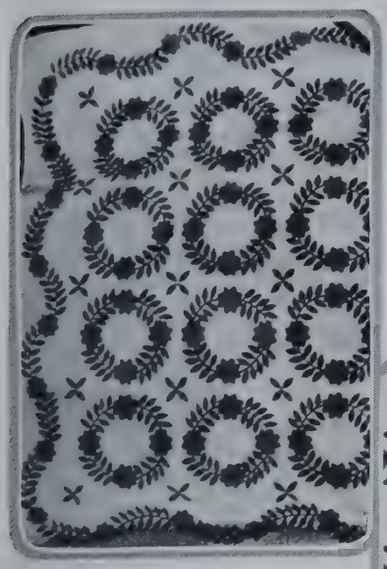
Continued on page 179

In March the hardier of the annuals are started in flats on the upper level and will come along with all necessary speed

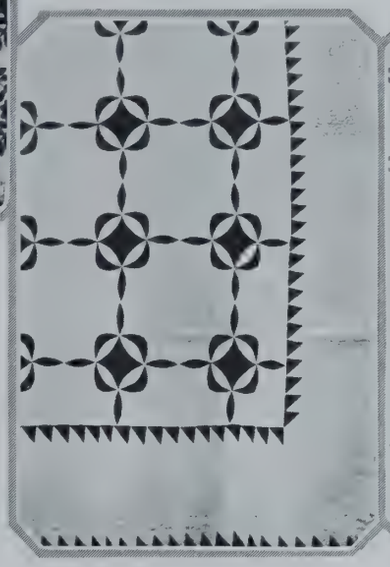
Quilts of long ago

Oldentime counterpanes that are still in fashion

LEWIS EDWIN THEISS



ABOVE *A genuine old quilt of the Pennsylvania region with a somewhat unusual wreath pattern*



RIGHT *A bold and simple design very effective upon its finely quilted ground with feather motive in border*

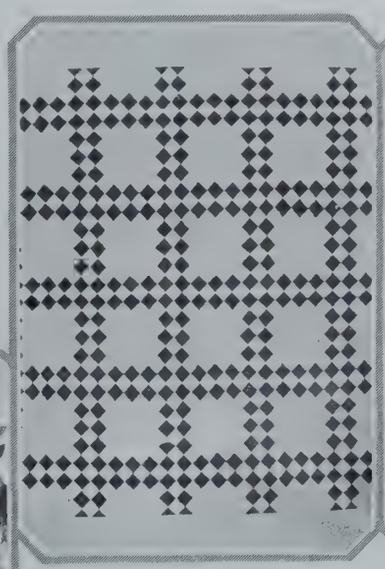
ABOVE *Amazing how skilfully those early women, untrained in the arts, succeeded in originating pattern from flower forms*

LEFT *An amusing little geometric pattern known as 'puss in the corner' on a delicately quilted ground*

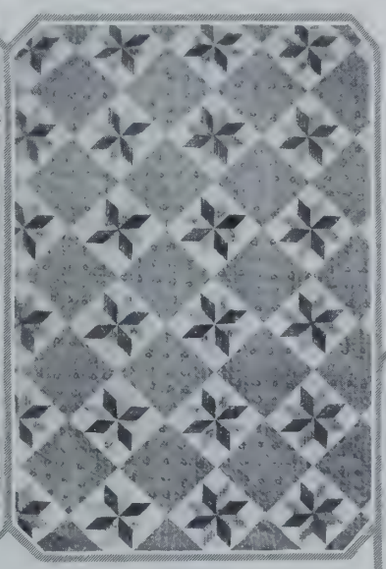
Quilting is an art older than christianity and its origin is shrouded in mystery. From the Scriptures we learn that Tubal Cain's sister (the seventh generation after Cain) invented both spinning and weaving. Whether patchwork and quilting go back so far we have no way of knowing, though in the nature of things the weaving of fabrics must come before the art of patching bits of fabric together. Marie Webster, in her book on 'Quilts,' tells us that the old Egyptians were among the very early weavers of wool, cotton, and linen, and that they learned the use of mordants.

If her theory is correct, and it sounds entirely reasonable, early trade between Egypt and the countries about the eastern end of the Mediterranean carried the art of patchwork and quilting to Syria, where it was developed to a high degree of perfection. The Crusaders, she says, were amazed and delighted with the beautiful work of this sort that they found in the Holy Land. They brought back many specimens of this Eastern art. Commerce with Syria at once began, for western Europe flamed with interest in these hitherto unknown arts. The result was a new era of weaving and needlework throughout western Europe. In due season the wave was to reach America.

Quilting and patchwork were no doubt practiced for centuries before these arts were applied to the making of bedcovers. Many garments and robes worn in religious ceremonies were elaborately quilted. Wall hangings were made of patchwork. The early church

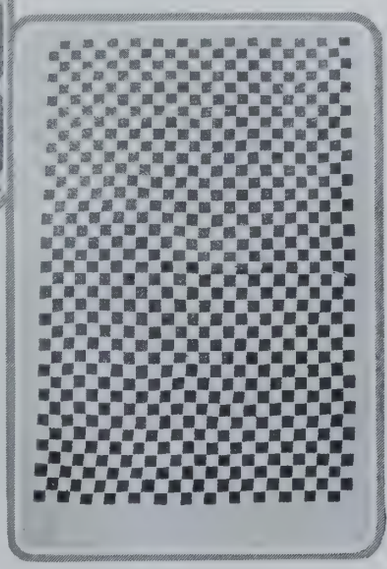


ABOVE *This neatly balanced arrangement has appropriately been named the 'Philadelphia pavement pattern' and is effective in color*



ABOVE *Eight-pointed stars on light ground alternating with squares of darker material in symmetrical all-over pattern*

LEFT *Flowers of dooryard and field are familiar themes in the handicrafts of every age and lend themselves to many interpretations*



RIGHT *Blue and white 'four-patch' quilt design for a trundle bed, one of the interesting old quilts of the Lewisburg, Pa., region*

A first cousin to the quilt is the woven coverlet of old-fashioned design which is also available nowadays in a number of shades and weaves suitable for the room of Colonial flavor since bed coverings have become part of the general color scheme

Three quilts of modern make where floral motifs are strikingly applied on diamond-stitched backgrounds

but also to make something so bright and beautiful that it possessed attraction Thus it was inevitable that in the American colonies the making of quilts should be developed to a high degree.

The making of a quilt in grandmother's way was a task indeed. The regulation quilt consisted of three thicknesses—the top or cover, the filling or lining, and the bottom. This last was, usually, a single piece of fabric—commonly unbleached muslin. But in the poorer homes it was not

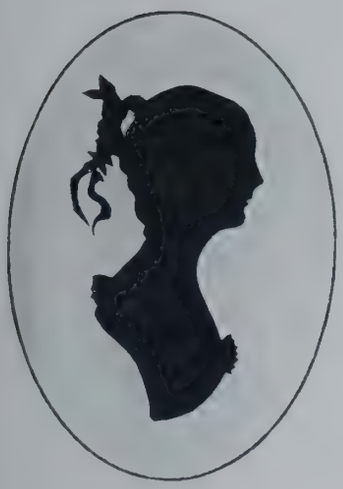
Continued on page 188

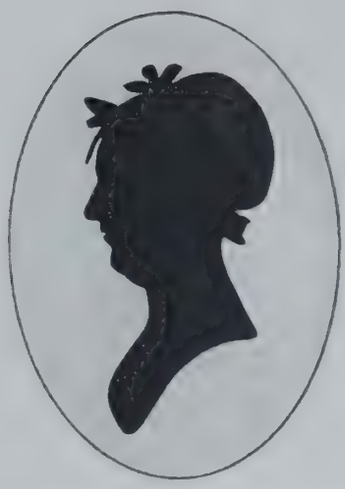
took a deep interest in the textile arts, and we are largely indebted to it for progress in needlework.

Both the Dutch and the English were great quilt-makers, and both nations brought the quilt-making art to these shores. There was a double, even triple, reason to practice it here: the weather was severe, and in their unheated or poorly heated homes, the pioneers needed mountains of coverings if they were to sleep in comfort; also, fabrics were scarce, even in the homes of the well-to-do; and even had fabrics been plentiful, the very severity and grimness of life in those stern days undoubtedly caused a great longing for something, anything, of a brighter, gayer note.

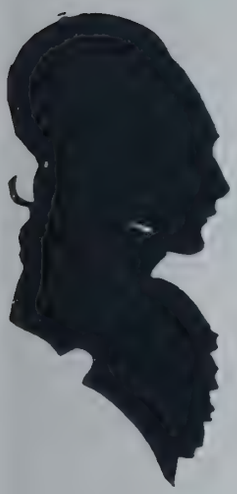
It needs little imagination to piece all this together and make a bit of historic patchwork of our own. Beautiful and lovely as the old-fashioned coverlets were, and alluring as they must have been to those beauty-starved Puritan mothers, a coverlet was the work of a year, and it was a solitary task to make one. What those pioneer mothers had to have was bed-covers in abundance, and what they craved was companionship, especially the society of other women. The making of quilts lent itself to this situation. The pinch of poverty made it necessary, too. There wasn't enough whole cloth in the colonies to make all the bed-covers needed. But everybody had patches, remnants, cuttings, left from the making of clothes. By piecing these together it was possible, not only to make a covering,

Very charming and simple and durable is this quilted bedcover with bold basket design, and no housewife of today whose feeling for the Colonial leads her to this type of furnishing need go lacking—the quilt is no longer regarded as a mere Cinderella





The only simple method of portraiture before the perfecting of modern photography, the silhouette continues to charm by sheer decorativeness and adds the finishing touch to many a small wall space where larger pictures are out of scale. Miss Sherman, creator of this present oldentime group and former pupil of Julien in Paris, was awarded the Gold Medal at the Philadelphia Sesqui-Centennial Exhibition for her outstanding skill with this fascinating medium



MODERN SILHOUETTES IN THE ANTIQUE STYLE

CUT AND COPYRIGHT

BY BEATRIX SHERMAN

You wouldn't buy uninspected milk—
why risk money and health on uninspected heating?

'Certified Heating'

P. E. FANSLER

When you buy something in these United States, you secure possession of it by the payment of a definite sum in legal tender. There isn't the slightest question of the value of the money paid; it is as fixed as the polar star.

But what about the value of your purchase? Do you know what you have bought, or is it one of those 'sight unseen' deals in which you have given a thing of definite value for something that may turn out to be much less valuable than you had expected or hoped?

It doesn't make a bit of difference whether it is a suit of clothes, a pair of shoes, or a home—the purchaser is faced with the problem of determining whether he is getting full value for his purchase price, or buying an article glossed-up to appeal to the thoughtless buyer.

I want to talk to you about some very important elements of the home you are going to buy, or have built, and to show you how the trend of the times is making it possible for you to know exactly what you are getting, even if large portions are within the walls and hence uninspectable.

When a house is built there are many, many ways in which inferior materials or workmanship can enter into its construction without your knowledge. Even with a contractor known to be honest, it is easy for careless workmen to slip up, for definite inspection during construction is not generally practised in small house building.

Over and above almost every other element in your home except, perhaps, the roof and outer wall construction, the heating plant should be given consideration. That is because, in the northern part of the country, it stands between you and sickness and discomfort. Should it not, then, be given primary consideration, rather than, as frequently happens, be taken up almost as an afterthought? Skimp on the sizes of your rooms, if you must save, but not on the sizes of radiators, or piping, boiler or furnace.

DEPENDABLE SAFEGUARDS

Obviously there are good materials, and poorer ones; proper methods of assembly, and improper; necessary sizes for any given duty, and smaller sizes that cannot do the work. How, then, can you be safeguarded in these important matters of home construction, and know that you are getting full value for the money you pay?

At the last general convention of the Heating and Piping Contractors' National Association, held in June, there was 'put over' a plan to make nationally available what might be called 'heating plants installed up to definite standards.' This idea was not new, for it had been practised locally by member groups in Chicago, Boston, Cleveland, St. Louis, and other large cities. Every group developed the plan according to its own lights, and at each annual gathering the prime movers got together and threshed over all of the debatable points—and they were many.

Finally a point was reached where practice in these pioneer groups had practically been standardized, and the national association determined to make a nation-wide affair of 'certified heating', and make it available wherever its members do business.

'CERTIFIED HEATING,' GUARANTEES STANDARDS!

So 'certified heating' riders are being distributed to heating contractors, to be pasted to every bid made in accordance with the adopted standards. Such a rider on a proposal made to you will insure your getting exactly what you pay for. Neither is it is merely a moral guarantee. During the last year, in one large city, four heating plants put in failed to come up to requirements, and in each case the defect or deficiency was made good at no cost to the purchaser, and without being asked for. That's the kind of a guarantee that is really worth while!

So you can help in putting this big idea across by dealing only with heating contractors who can give you a 'certified heating' job. There's no graft about it; the plan does not contemplate singling out favored contractors and permitting them alone to enjoy the benefits. Any contractor can secure the advantages accruing from the operation of 'certified heating,' but to do so he must conform to all of the standards set. He must put in a boiler or furnace that will heat your home to 70° in the coldest winter weather; he must so select and locate radiators that there will be no cold rooms; he will not use inferior piping or fittings or other materials; the layout of piping must be in accordance with good engineering practice and properly installed.

That you may understand the importance of even the smallest detail, I want to tell you what happened during some tests that were made in the Research Laboratory of the American Society of Heating and Ventilating Engineers to determine the steam-carrying capacities of different sizes of pipes. After making one set-up it was found that the results did not at all harmonize with those previously made with smaller sizes of pipe. In carrying out such experimental research, the investigator soon comes to appreciate the laws applying, and instantly detects any material variation from normal. This particular pipe simply would not carry the quantity of steam that it should have. It was taken down, examined and reinstalled. The same results were obtained. Then the entire pipe line was dismantled and one nipple was found to have a rough interior and a bad 'burr' where it had been cut off. A nipple is a short length of pipe, used to join fittings together. A new nipple was used and the next series of tests showed that the trouble had been spotted; the restriction had reduced the flow of steam nearly 20%.

This experience greatly interested the manufacturers of pipe and fittings, and a further study will be made to determine just what to do so that defective fittings will not find their way into your home.

Now the average heating contractor will pick nipples and elbows from his bins and send them out to the 'job' where they will be installed with little thought for such insignificant detail. The contractor who is doing a 'certified' job for you will, among other things, see to it that only first class-fittings are used, and, although the plaster may cover 90% of the piping, you have the satisfaction of knowing that everything is as it should be.

Then, when the contract is completed, there will be sent to you a certificate, signed by the association manager, testifying to the character of the work and there will be fastened to the heating plant an aluminum plate, bearing the name of the contractor and the serial number of the job. These are visible and convincing evidences of extra high-class layout, materials, and workmanship, as far as your heating plant is concerned; also positive assurance that the heating plant will perform its function in the coldest weather.

AVOID 'PIGS IN POKES'

You hardly need be told that, if it becomes desirable to sell your home, the certificate and aluminum plate are worth real dollars and cents. The man who buys such a house will know, as far as the heating plant is concerned, just what value he is getting for his dollars. And if you are the purchaser of such a home, the undesirable possibility of drawing 'a pig-in-a-poke' is eliminated in the important item of heating at least.

I have taken 'certified heating' as an example for two reasons: first, it covers such an important element in the home; second, it is the pioneer movement of many that will follow and ultimately, I believe, cover all of the vital factors of house construction and materials. I get a real 'kick' in thinking about 'certified heating' because it was put over by a

Continued on page 202

James W. O'Connor, Architect

Photograph by Amemya

THE WHITE GATE

The residence of
Mrs. Monroe Douglas Robinson
Syosset, L. I.

It is not difficult to class this design as one of the most skilful of modern developments from the Colonial. Its proportions are admirable. The little features like lattice on the garage wall and the bay window shown in detail below are done with surpassing grace

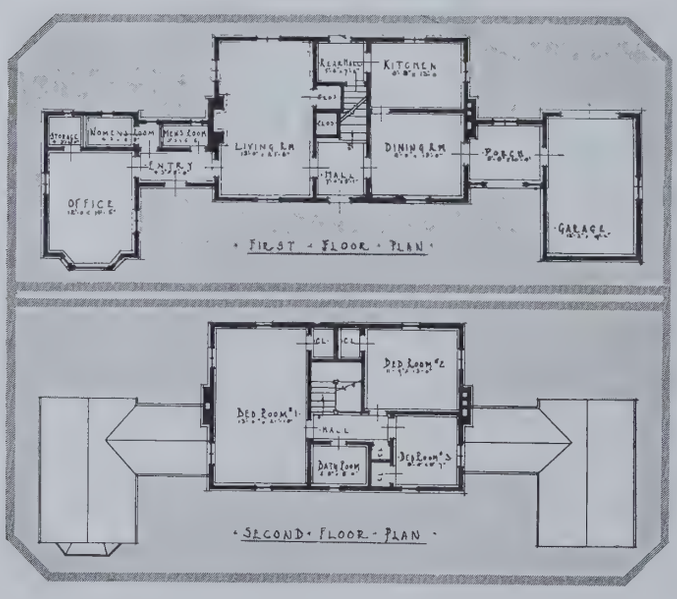
ENRICHED BY TRADITION

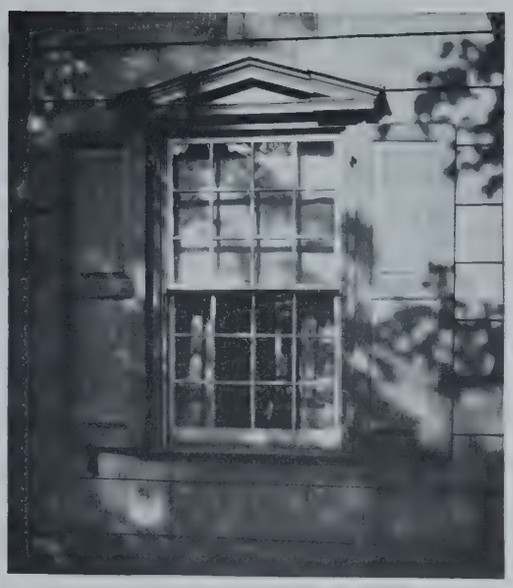
AYMAR EMBURY II

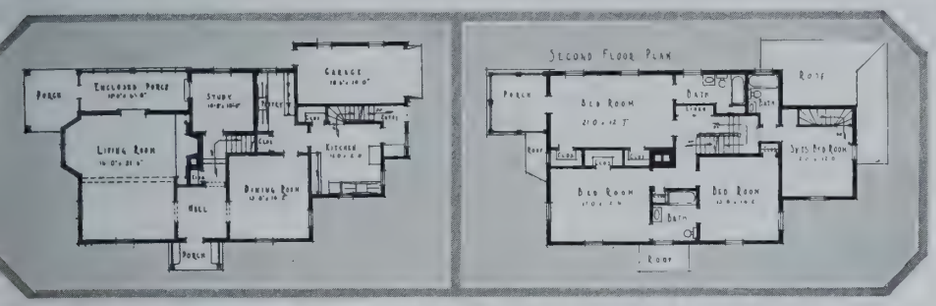
Architect

Photographs by George H. Van Anda

This house is the gate lodge at Harbor Acres, the property of Mr. Vincent Astor, Port Washington, L. I. The floor plans show a number of elements designed for this special purpose.



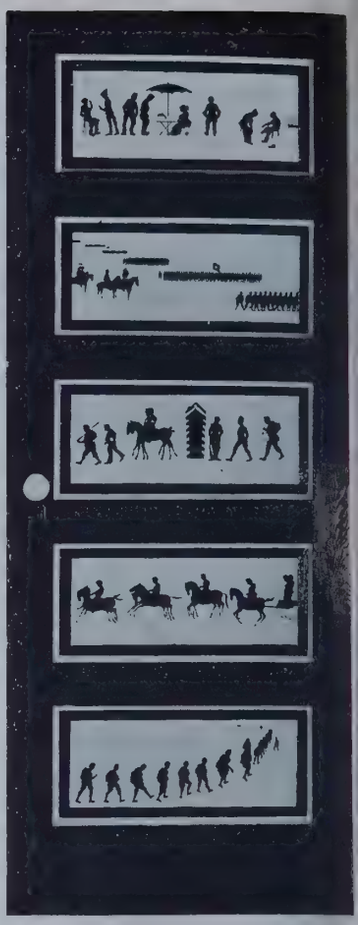




A DISTINCTIVE DESIGN

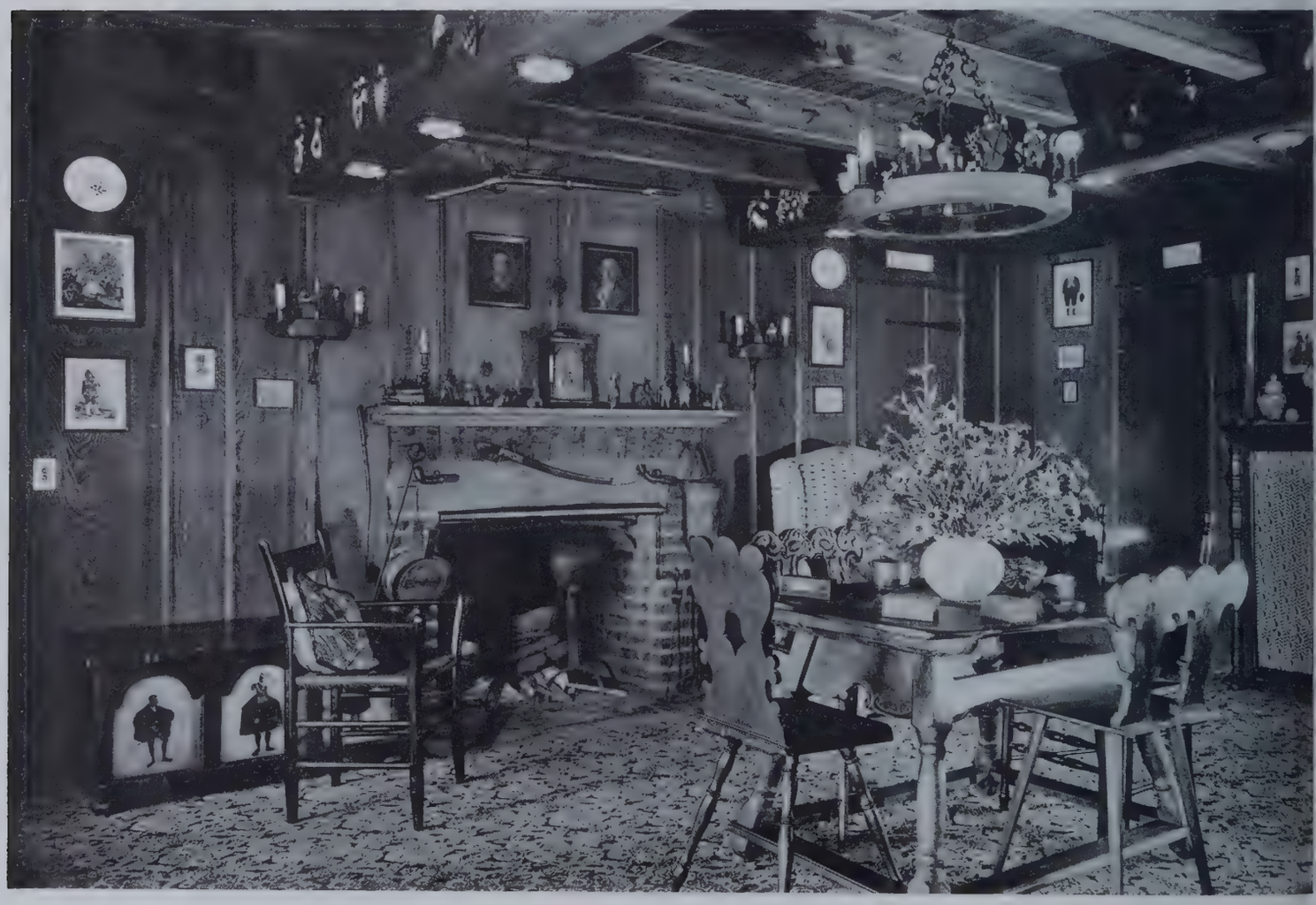
ROGER H. BULLARD
Architect

These photographs, taken on an autumn day, do not do full justice to the detailed beauty of this house. Above, for instance, in the near view of the window and below, in the picture of the entrance porch, one can see how charmingly the architect has handled the Colonial style



A suggestion for the home of an unmarried man can be gathered from these pictures. The little cottage settled away among the trees has a restful air and the decoration of the interiors, including the silhouette door shown above, is interesting

Photographs by George H. Van Anda



A LITTLE HOUSE OF INDIVIDUALITY

COLONIAL LODGE

Designed by

TREANOR & FATIO

for

MR. RUDOLPH ISELIN

Lake Ronkonkoma, L. I.

This issue of the magazine devoted to the Colonial shows what infinite variety there is in Colonial architecture. The criticism that all Colonial houses are cast in the same mould is valueless. The fact that the Colonial is our natural heritage inevitably recommends it as a logical and fitting basis for modern American design

A diverting old household industry
that continues to furnish floor coverings with a story

Hooked rugs for modern rooms

ANNA M. LAISE PHILLIPS

An unusual old rug with squares of material featherstitched together and hooked design appropriately called 'star of the sea'—woven perhaps by some bride-to-be while awaiting her sailor's return

Hooked rugs are the most distinctly American form of handicraft we have remaining to us to-day. Into the loops that form the surface of these fascinating mats has been hooked the history, the romance, and some of the tragedy of our early American families. They represent not alone the labor of the women for practically every member of the household had a hand, literally, in their construction. Yet, after all, hooked rugs are no more 'all American' than are the men and women who proudly acclaim their ancestry as 'one hundred per cent'—they, like the folk who use them in their oldly-new or newly-old homes, have some foreign strains in their make-up.

In the first place, hooked rugs, some of them very old and frayed, may be found to-day in the cottages in Brittany, and in Wales, Scotland, and other parts of the British Empire. This type of floor covering overseas is distinctly a peasant or well-to-do peasant kind of carpeting. Large rugs were more common in these homes than the smaller or occasional mats which Americans seem to have adopted. The loops were longer and the work has less of design and is much coarser in texture than the American hooked rugs of yesterday or to-day. It is logical, then, to suppose that our primitive rug makers inherited the technique of hooking from some ancestor, but the art and craft progressed to such an extent here in America that it seems to be quite proper to refer to hooked rugs as a strictly American product.

Then, too, a hooked rug has an Oriental element in its anatomy, for it is made on burlap or gunny sacking such as coffee and other commodities were packed in and brought over here by our trading ships. True, some of the fine old rugs, 'lady's rugs' as we know them, were drawn through home-spun linen but these were rare and not typical of the hooked rugs of the days of our forebears. In short, these rugs that adorn our rooms not only have in their fabric materials from Europe and Asia, but they owe their being to men and women of other than strictly American blood. If we could pick apart the strands of a lovely old rug and wer sufficiently versed in textile lore we migh see many pieces from far-away source cloth woven in Scandinavian looms, an looms in the Palatinate and farther eas in the German and Austrian towns an villages, for from these sections came ou hardy, thrifty 'early Americans.'

The patterns of our old hooked rug are, many of them, of foreign origin Among the oldest designs used in earl American hooked rugs are those take from genuine Oriental rugs—the tru geometric. It was both logical and paten that those who could not afford the fin rugs that were imported for sale to th wealthier, should copy them as neatl and accurately as possible. The wome in the humbler homes who loved th beautiful, used their ingenuity and pro duced rugs that were marvels in textur and design (see page 153).

Sometimes workers on rugs hooke little strands of wool into a knitted back ground and formed semi-Oriental de

In this room, so pleasantly restrained that one forgets the art and feels only the simplicity, hooked rugs are in character. Georgiana Gilbert Hess, Decorator

signs; that is, patterns that had figures of eastern origin in them, but less geometric in arrangement.

Among foreign motifs, there is no doubt that carpets of French origin, genuine Aubissons and the humbler imitations, all served as models for the rugs that were made often by the light of a tallow candle in a simple little home in New England or even as far south as Maryland. The scrolls and border motifs which are characteristic now of Canada and the eastern border States of the

Continued on page 186

ABOVE *So closely intertwined with sentiment and romance through the ages, little wonder that the rose is found on hooked rugs, and a very effective motif it makes handled in this fearless way*

RIGHT *An early American hooked rug of Oriental pattern so frequently adopted and adapted by Colonial women in the earliest days of this handicraft which produced marvellously interesting texture*

The most fitting of floor coverings in a room of this type is the hooked rug with its suggestion of oldentimeness so in keeping with the mellow pine panelling which was removed from an old Colonial house built in 1730 to the winter cottage at Lloyd's Neck, Long Island, designed by John Russell Pope for Marshall Field Esq.

Get right texture before rushing to the fertilizer can to remedy poor plant growth

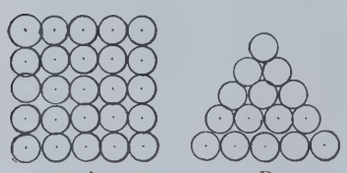
Know your soil

ROBERT STEWART

Dean, College of Agriculture, University of Nevada

Some soils are easily cultivated, while others are worked with extreme difficulty. The gardener speaks of the first as a 'light' soil, and the other as 'heavy.'

In light soils, the plow or spade penetrates easily and readily scours, while in heavy soils the tool penetrates with difficulty and does not readily scour. In the former case, the preparation of a good seed bed is easy, while in the latter case, great labor is involved.



Two diagrams illustrating influence of possible methods of packing on interspaces in soil. A shows loosest method of packing where interspaces form 47.64 per cent of the total volume of soil; while in diagram B, with closest method of packing, interspaces form only 25.95 per cent of total soil volume

The difference depends largely upon what is termed soil texture, which, in turn, depends upon the size and the arrangement of the soil particles so as to give rise to soils having different structures.

It is of prime importance that soils be well supplied with plant food, but this does not relieve the gardener from the necessity of getting and keeping his soil in proper physical condition. This physical conformation greatly influences the temperature, food supply, the circulation of the air, and the penetration of roots of the plants.

WHAT IS SOIL TEXTURE?

We speak of a piece of cloth as having a fine or coarse texture. In like manner, when we speak of texture of the soil, we refer to the arrangement of the particles of the soil structure as a whole.

The soil particles consist of a number of different kinds of material, varying greatly in size and shape. Thus, we have different grades of sand as well as coarse, medium and fine silt, and clay particles. The arrangement of these several particles in the soil in different quantities and in different ways gives rise to soils of different and varying textures.

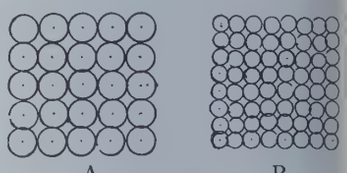
Since its texture depends in a large measure upon the kind of particles, such as sand, silt and clay in the soil, the rock material out of which the soil is formed influences greatly the texture of the soil.

Excellent plant growth on soil in good physical condition due to abundance of limestone (upper picture). Soil in poor physical condition (below), absence of humus and lack of proper cultivation having caused deplorable baking

The formation of the soil from the parent rock, consisting largely of sandstone, will give rise to a sandy soil of very coarse texture, while the formation of a soil from shale material will give rise to a soil consisting largely of clay, and thus having a very close texture.

Since there are very few soils that are formed entirely from any one kind of rock, but rather from a mixture of a great many different rocks, we have an infinite variation in the texture of our soils. Furthermore, the original texture, as determined by the rock components, is subject to continuous slight modifications by several agencies as, for example, the decaying of plants.

The soil texture is also changed materially by its water content and by its content of water-soluble salts. Thus, in arid America, we have soils so coarse in texture as to be called sandy soils, yet the 'sand' consists largely of limestone particles cemented together by soluble salts.



These diagrams show how smaller diameter of spheres increases surface area exposed. One sphere 1 inch in diameter exposes a surface of 3.1416 square inches. One thousand spheres $\frac{1}{10}$ inch in diameter expose 31.416 square inches yet occupy the same total volume of soil as in the other case

By cultivating or plowing the soil at the proper time, the texture of the soil may be materially modified. Fall digging or plowing allows the soil to respond better to the action of frost, which modifies the soil texture. Tillage is one of the best available means of changing the soil texture. For example, by thorough tillage of the soil it is possible to make a very fine dust mulch upon the surface. This dust mulch, consisting of very fine particles lying close together gives a soil of very close texture.

Liming is an important method of changing the texture of certain soils, especially acid ones. The acid in such soils tends to keep the particles of soil separated. If the soil be treated with lime, however, this tendency is counteracted and there is an opposite tendency of the particles to come together and so form larger soil masses. This is spoken of as the flocculation of the soil particles. The alternate wetting and drying of soils greatly influences their texture.

Continued on page 203

Photograph by Mattie Edwards Hewitt

AN ECHO OF EARLY AMERICA

Old Lowestoft, Wedgwood, and Willow china, pink lustre from Staffordshire, Waterford glassware — whose fragile beauty has somehow survived the rough-and-tumble of years — are suitably gathered to grace this corner of a dining-room designed by Aymar Embury II for his own home. The corner 'bofet' dates back to about 1800. The console table end is a genuine Duncan Phyfe, and the chair a replica of one made in 1782 by Mr. Embury's great-grandfather

Native American types of the Colonial era—
finishing the series on virile strains in present-day architecture

True sources of country house design

FRANK J. FORSTER

There never was a harder worked term than 'Colonial' in the whole popular vocabulary of architecture, or a term that is so seldom accurately used. And the types it covers are so varied by locality that even when 'Colonial' is used to apply to a house of actual Colonial date it might be impossible to know what type was meant.

Even the most casual study of Colonial or to be more general, native American types, must necessarily be regional, because the expression was quite different according to the traditions, tastes, means and conditions of the different colonists who came to America. Each variety, too, should be thought of quite separately because the natural restriction of travel kept each variety fairly well within its own confines. There was very little overlapping of stylistic mannerisms in design and the early builders, though they were conscious of their own efforts in the direction of style, were not at all self-conscious in the sense that we are to-day.

Persons about to build nowadays select the style in which they wish their house built very much the same as they select a wallpaper pattern. All kinds are there to choose from—not only our own native American styles, but the whole picturebook of European architecture—and this latitude for choice is not always fortunate. It has resulted in a great many houses unsuitable for the locations in which they are built, and in general it has tended to arrest the development of any one type into an ultimate form.

The diversity of types from which a prospective builder may choose has, it is true, made for versatility as one of the principal accomplishments of American architects. In Colonial times an architect had only to concern himself with designing as good a house as he could in the manner of the locality in which he lived. He would have been incapable of wider flights of fancy, or of any great departures from 'The Country Builders' Assistant,' or the other practical books of Georgian detail that were brought over from England. In most cases an architect was not involved at all, but a builder with some slight degree of architectural knowledge, and this builder either proceeded as such, to the best of his ability, or carried out specific instructions from the owner whose classical education included some general idea of the taste of the late seventeenth and early eighteenth centuries.

It is quite important to know that the earlier American houses were not, in the sense we know to-day, planned at all. If there were any floor plans, they were of the crudest kinds. Plumbing, heating, lighting, refrigeration—all such details of modern planning were absent. The structure of the house itself was of the simplest and its detail, both exterior and interior, was taken directly, or adapted from, any one of several practical books of doorways, mantels, mouldings and cornices generally available during Colonial times. That so much Colonial detail is fine and beautiful, constituting indeed, models for our own work to-day, is due to the fact that most of the examples in those old books were fundamentally good. Many of them were developed from the Renaissance works of Vignola, Vitruvius, and the others, from the compilations of English architects of the period and even from the works of such men as Inigo Jones, and later, Wren and the Brothers Adam. We may never know whether the Colonial builders did such consistently good work because they were innately men of good taste or because they were fortunate in having at hand no bad models to copy.

The delicacy with which Mr. Forster handles Colonial forms is evident in this detail of a house he designed for Mr. Chester Young at Pelham, N. Y. The graceful arches, the slight irregularity in the shingle courses, and the well-proportioned windows are all beautiful architectural elements

Personally I have always found much to admire and emulate in the pure types of Colonial, though much of my work has developed in other directions. Of the characteristics of Colonial architecture which most impress me, and which are fundamentally a part of all sound architecture, I will make mention a little later.

To illustrate the regional nature of the types generally called Colonial it is necessary to give a brief outline of the principal varieties.

New England saw one of the earliest—the houses with overhanging second stories, steeply pointed roofs and leaded casements, deriving from Elizabethan England. Many of these were built in true half-timber construction, with tenoned timbers filled in with masonry—but for some reason not known to-day this construction, instead of being exposed as in English half-timber houses, was concealed behind clap-boarding. Departing from the steep-roofed type, such as the old House of the Seven Gables in Salem, New England soon adopted the gambrel roof—rather a steep gambrel and also built many plain gable roofs of medium pitch.

The New England type carries southward through Connecticut and there quite definitely stops, giving place to the earliest New York and New Jersey houses which were Dutch.

Among principal characteristics of the New England houses were their fine Georgian doorways which graced exteriors usually otherwise severely plain. The older houses were of local materials, the lumber cut on the site and roughly 'milled.' Brick was scarce and the foundation as well as the great central chimney were most often of local field stone. The framing timbers were roughly hewn square to heavy dimensions and were dowelled and tenoned together. This resulted in frames of such excessive strength that they have survived generations of buffeting seacoast storms and often generations of neglect.

In New York and New Jersey, on Long Island and Staten Island, the early Dutch settlers left a Colonial type that has proved deservedly popular as a type for modern adaptations. It is generally known for its gracefully sweeping gambrel roof and commends itself to architects and home builders alike because of its picturesque and homelike appearance. Architects find further interest in the old Dutch Colonial houses because of their builders' direct and colloquial use of local materials, and of a variety of materials even in one house. All four of the principal walls were often of cut local stone, but often only the gable ends were so built with frame-and-clapboard front and back walls. Brick is found more often than in New England, and many of the walls were built of rubble masonry, roughly stuccoed.

Going a little further south, several interesting types are found in Pennsylvania which, considering its variety of early settlers—English, Welsh, Swedish and German—might well be expected to furnish a diverse architecture.

In broad divisions, there were the more primitive farmhouses, very picturesque in type and materials, and the more fine and elaborate dwellings of the wealthier and more prominent 'first families.' These are to be found mainly around Philadelphia and reflect very nearly the degree of architectural taste and knowledge contemporaneously current in England.

In the Pennsylvania farmhouses, mostly built of local ledge stone, the native skill of the Welsh as stone masons left examples of this craft so excellent that the present-day architects of Philadelphia have the finest material at hand for modern adaptations in which they have done much thoroughly fine work.

Further south a brick architecture is encountered, and through Maryland and Delaware few other materials are found. The typical house of this region had two or four chimneys, built in as part of the gable ends, and Georgian detail, where it appears, is in character with the detail found in and about Philadelphia.

In Virginia also, brick was the principal material and such fine old family seats as 'Westover' are typical of the homes of the early planters. It was not, in fact, until the much later Classic Revival that those old houses with colonnaded porticoes were built, though most people think of these as the old Southern Colonial type.

Much other architecture dating from the early years of the Republic, such houses as the Salem dwellings of the Clipper Ship Era, cannot properly be called Colonial, much less the late Neo-Grec buildings of the Classic Revival that flourished from about 1812 to 1850.

In the matter of brick too much acceptance should not be given to the popular belief that all the brick used in the first houses of Virginia was brought over from England as ballast.

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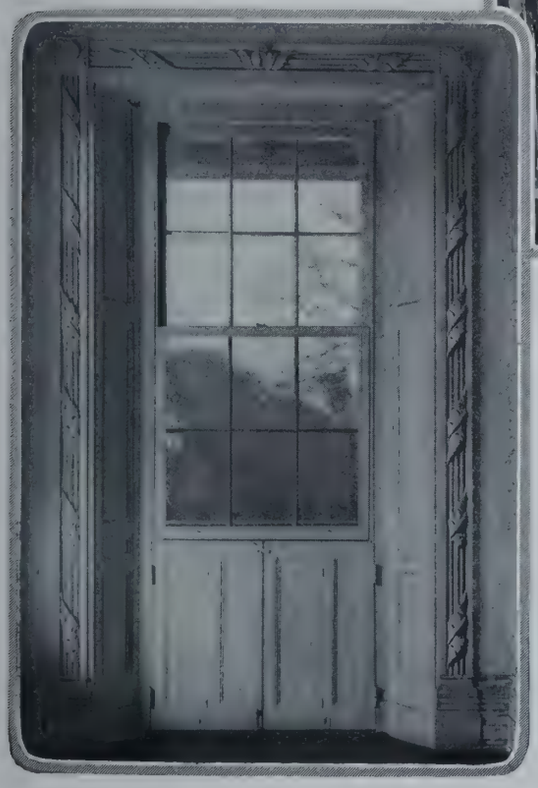
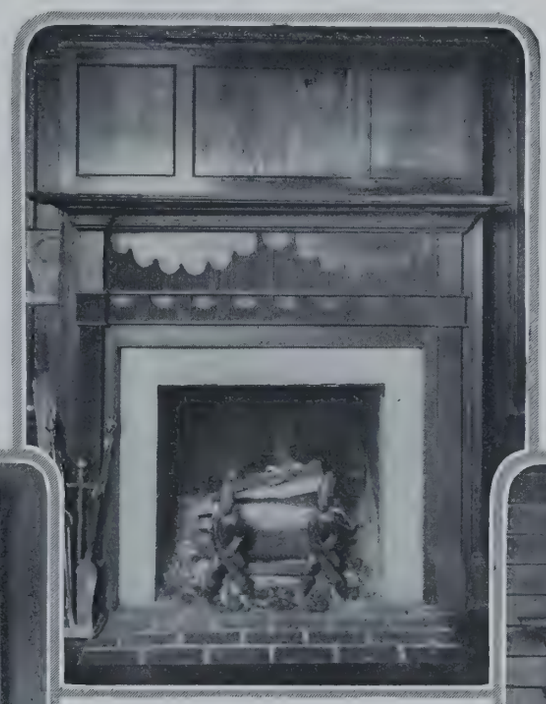




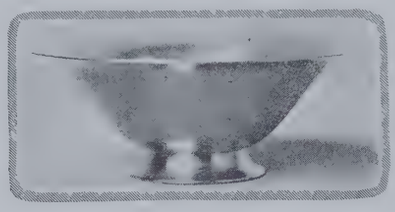
Three old, and beautiful Colonial details are shown on this page. At the left is a window detail from New Orleans, above is a fireplace from North Carolina, and at the right is a doorway from New Jersey. The window is in the J. H. Stauffer residence, the fireplace is in Mr. James Boyd's home at Southern Pines, and the doorway is from the old Vreeland House at Nordhoff, N. J.

ODDMENTS FOR THE COLONIAL HOUSE

Photographs by courtesy of the Boston Arts and Crafts and the Handel Company

LEFT *These simple metal sconces are quite in character and come in several sizes, also in varying shapes*

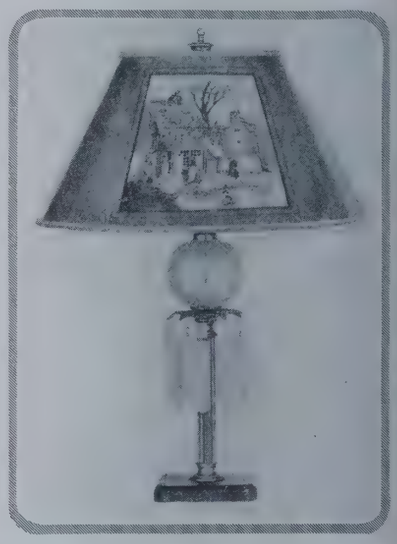
RIGHT *Very attractive for bedside or bureau is the electric candlestick in brass with engraved crystal shade*



ABOVE *There are many uses for such a bowl—the color of fruit or flowers is offset by pewter which is durable and decorative*

LEFT *The modern hand-wrought pewter is exceedingly lovely and silvery in color and of good shape*

RIGHT *Cut glass ball and prisms, and parchment shade showing the Betsy Ross house lend this lamp an oldentime air*



In the modern revival of the crafts china has come in for its due share of attention and many individual designs and exquisite glazes have been developed. Particularly suitable for dining-room or tea-table where the Colonial note predominates is this pottery set (right), sturdy and beautiful with floral themes in scintillant cerulean and dashes of rose and green on cream body

The hooked rug is again strongly in favor and this quaint 'tea party pattern' comes not only in the striking black and white shown below left but may be had in other combinations to match special color schemes. Tôle, or painted tin, is another of the recently revivified minor arts—the large tray pictured below is decorated in rich tones on a background of black with delicate scroll border design in gold

New types of radiator cover which not only fit the decorative scheme but actually add efficiency

The redemption of the radiator

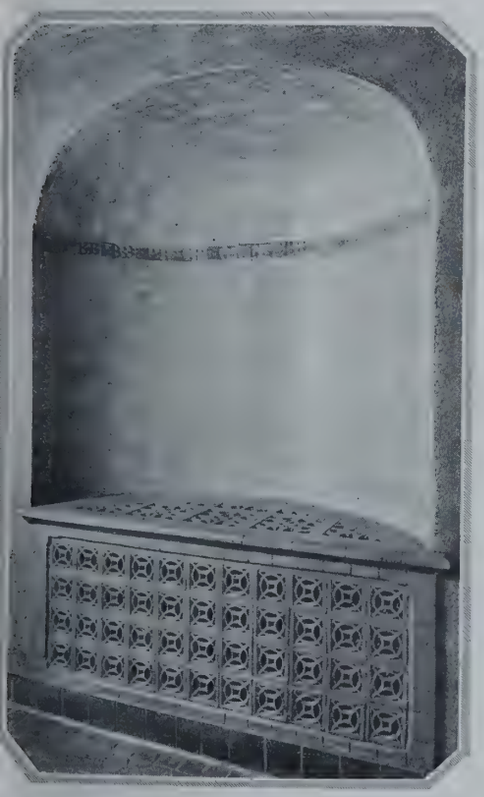
FLORENCE BROBECK

According to certain esoteric groups of thinkers the so-called inanimate objects are decidedly animate. Footstools are throbbing with life and vigor albeit a humble life which keeps them purring at the feet of humans. Tables are good plodding folk doing as they are told and holding their peace no matter what is spilled on their face or how much their legs are kicked.

What then must be the soul and spirit of radiators which in this late day have developed a modesty complex? Only a few years ago they had commanding personalities which endeared them to the hearts of the great American public, a public tired of the tyranny of shaking down the ashes in a base burner. Radiators were sought by high and low as a mark of wealth, sophistication and general esprit de corps. Good householders painted these new clanking, sputtering and sizzling affairs in gold and silver, gave them the most prominent locales in their homes, pointed them out with pride to the less fortunate and therewith tore tradition up by the roots. No more fire worship. The clank, clank of pipes and radiators became the daily hymn of heat.

These same humans and their descendants are only completing one of those cycles the scientists love to write about, for to-day they are spurning the radiator although it has improved enormously over the noisy affair of the early days. The cult for beautifying the home has reached the heating apparatus at last and while the efficiency and cleanliness and convenience of radiators are still popular, the old ironside models are being disguised in every way imaginable by camouflage artists, architects, decorators and ingenious housewives. Two great motivating forces have brought this condition about: the growing modesty complex of the radiators which have demanded long skirts, hats, dolmans and other protectors from the crude stares of the populace; and the force of human nature craving for its ancient privilege of fire worship before an open fireplace. The radiators are to stay but they must not *seem* to stay. The fireplace shall glow for cheer while behind a myriad of masks the radiators must radiate for solid, hundred-per-cent. American comfort.

These masks are variously called shields, furniture, enclosures, protectors, cabinets and covers. Some are of wood, others of cast metal, others of both wood and metal. Some are made of hand-wrought iron in beautiful designs, others in fine cast iron and bronze. There are large and small ones, long ones, squatty ones, tall console cabinet types, models built to fit under curved windows, shields which fit over the back and top only, designs in all colors, in natural wood effect, in black and white, for formal and informal rooms and for every part of the house from the cellar to the bathroom and the attic rooms above that. Besides their original purpose of covering an unsightly but necessary piece of house equipment, these covers variously serve as window seats, book



Tile is here cleverly used to disguise a niche radiator which now becomes an ornamental feature instead of an eyesore. A copper screen of fine mesh is used under the wrought-iron shield (at right) and effectively shuts away the piping; this shield is handwrought with polychrome on the flowers and turnings of the iron, the top is marble

A recessed radiator is unnoticed in this oaken hall because the grilles which hide it are also of oak and form an integral part of the whole interior design which, by the way, has unusual interest and distinction. Entrance hall designed by L. I. Rippin for the gate lodge at 'Inisfad', estate of Mr. Nicholas F. Brady, at Roslyn, Long Island

Two recessed radiators with beautifully executed grilles become architectural features of the hallway shown above and in the Spanish room at right is another of the desirable new 'invisible' types

For comfort a radiator is needed on the enclosed porch but it ought to be masked with a cover painted to harmonize with the wicker and painted furniture and flowery color scheme. Its broad shelf makes a handy place for books and cigarettes and so on (see above)

shelves, console cabinets for a bowl of flowers and a pair of candlesticks, as low table-top cabinets on which a work basket, the new magazines and the baby's rattle may rest, while the kitchen models have been known to act as a supply shelf, and the bathroom radiator cabinet provides additional space for soap dishes and the bottles and boxes so necessary to starting the day with an hygienic smile.

The manufacturers of radiator disguises claim that cleanliness is promoted by the use of their furniture, the currents of hot air are directed away from the wall out into the room, keeping the walls and curtains clean. They point out that the covered radiator promotes the health of the household for most of such covers contain some kind of humidifying device. Another claim of the radiator protector makers is that fuel is conserved because a lower temperature at the right degree of humidity makes for more comfort than a higher temperature in a dry room. They point out further that waste space is utilized in providing a shelf or window seat while the makers of the recessed radiators score here with sheets of figures showing actual space saving in so many feet and countless inches.

Recessed radiators make their presence known in the decorating scheme by handsome grilles of wood or metal painted to match the walls or deliberately contrasting with the walls as in the case of fine bronze and wrought-iron grilles developed in beautiful designs. One such radiator can be installed in any four-inch wall or partition. It is especially made of non-leak, non-rust construction and it has nobly stood the tests of expansion and contraction in service and the severe test of freezing and thawing. Simple, very small grilles placed in unobtrusive positions in the room, admit the hot air from such heaters.

But for the radiators which already occupy floor space in houses and apartments the choice of disguises is limited only by the patience of the shopper. Any color scheme may be matched when buying a paintable cabinet or cover; any radiator, no matter how obese or how lanky, can be disguised to look like nothing more obnoxious than a radio cabinet, a cupboard for Susie's sheet music, a cellar for Dad's ginger-ale, a window seat from which to observe the stars. It may be of hand-carved wood, hand-wrought metal or of metal cast to look like cane or finished to look like the grain of fine woods.

Some pieces of radiator furniture have a hinged cover which lifts up so that the humidifier pan may be refilled, others open at the front while still others must be lifted off of the radiator or at least their tops must be lifted off while valves are regulated and the humidifier pan refilled. There are radiator disguises in which shutters are provided inside the ports for opening and closing to control the flow of warm air. In one case these shutters are hand operated by a lever at the front. In another a thermostat is so installed in one end as to be influenced only by the air temperatures in the room and not by the radiator, opening and closing the shutters automatically to maintain a uniform room temperature.

Some covers are reinforced and lined with an insulating material so that the cabinet does not become hot. This, according to some designers, concentrates all the heat of the radiator into air currents to be sent out through the front grilles. It affords wall protection and makes possible the use of the top of the cabinet for books, flowers, fruits and the ever-perishable and easily melted wax candles. Access to valves is made in some models through little sliding or hinged doors while in others

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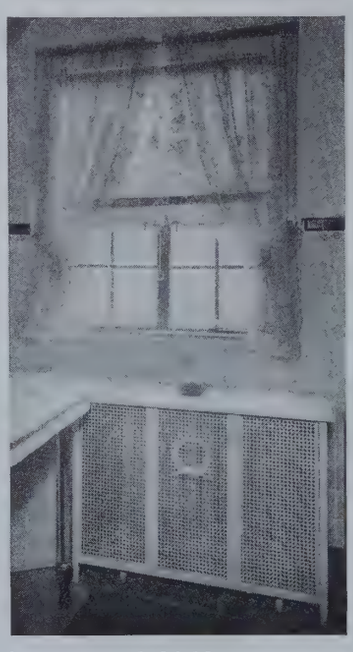


Two of the new types of ornamental shield which redeem the radiator from unsightliness and are available in many shapes

Where the climate favors these best of all around house plants they reveal new advantages

Begonias in a lath-house

EVA KENWORTHY GRAY

There is as much difference in a Begonia growing in a pot in a conservatory and one growing in a bed in a California lath-house as there is in the dwarf plants we find in a Japanese garden and ones growing in their native haunts with all the vigor a plant has at its command.

So if you will step into the lath-house with me I will show you what a real honest to goodness Begonia looks like when it has every desire fulfilled and where it can run its surface roots well along the moist, sandy, loamy soil and find feed to support a bush to its fullest capacity. One will scarcely recognize a plant growing in this way from acquaintance with a dwarf, half starved, pot grown plant and believe the two are the same species. The leaves are much larger, the flowers brighter and finer, and the luxuriant growth of the plant will defy an amateur to recognize it.

One can by planting seeds get a variety of different species. Scharffi is a rather small species, even smaller in leaf than gracilis which one at a glance will think it is. Again, one might judge it to be a dwarf haageana, but then the blooms are much like gracilis and it seeds profusely.

B. viaudi is a fairly new Begonia in cultivation as yet, although introduced exactly thirty years ago, and one that is very desirable because of the beauty of both the leaf and flower which is very large. The cluster is not large but it remains on the plant a long time. The wide open white blossom somewhat resembles duchartrei, on the underside of the petals and narrow sepals are tufts of red hairs, that will make the flower look as though it were not a pure white, but there is no flush of color on the petals themselves. The leaves are thick, angel wing shape, dark green on top and deep wine underneath. It grows about three feet tall and does not branch much, seldom over two stalks to a plant.

So very many Begonias have such similar characteristics that one is apt to get them confused and, quite apart from the 'nicknames' that have been tacked on to different ones in various regions, one can only really know a Begonia by learning its true name. There are several called Beefsteak, as any one of the round thick leaved species may be known by that name, and I was given the surprise of my life when an Eastern lady on visiting my lath-house pointed to metallica and called it 'Beefsteak.' B. fiesti or warscewiczi are more widely known by that name, but she called the former 'Elephant's-ear.' And another lady designated the Rex variety Countess Louise Erdoedy as 'Pig's-ear'—and so the confusion grows.

The cane varieties are the finest for flowering as they make a very tall growth with many branches, and the clusters of flowers will develop under the leaves until the branch is a wealth of bloom. On seedlings of the cane varieties the leaves though of similar shape will be definitely

Continued on page 197

Begonias revel in the soft diffused light that is given by a lath-house. Their varied growth, leaf, and flower make them an interesting group for the collector, and their adaptability fits them for growing in many ways. In California, where sunshine needs to be softened rather than intensified, the lath-house is frequently seen

UP-TO-DATE DEVICES

SOMETHING NEW IN FANS

How to keep air moving in a room during hot weather and yet preserve any sense of order in papers, sewing, hair, etc., has long been one of the problems that perplexed the best of us.

With this new electric fan there is no strong blast of air: its breeze is sent out horizontally in every direction, and the gentle stir causes no disturbance. This fan draws the air downward, rather than throwing it out, the air being drawn to the curved base of the fan which serves as a deflector. It carries away tobacco smoke and keeps the air in the room continually in motion.

A SHARP BREAD KNIFE

Ragged bread, unevenly cut, is one of the saddest sights on the dinner table —and to avoid it frequent 'grindings'

have seemed to be necessary. This new knife, however, does away with that bother: it works on the same principle as a safety razor, and you insert a new blade in your knife when the one you are using becomes dull. Three blades come with the knife, and additional blades are easily secured and adjusted from time to time.

A SHOE WARDROBE

The closet floor is not the most convenient place for shoes: you have to bend over like a jack-knife in order to tell one pair from another; and, too, they take up so much room that might well serve other purposes. A shoe wardrobe, then, is a great addition to any closet; and this collapsible one comes in glazed chintz, waterproof cretonnes, etc. The manufacturer has figured out that such a wardrobe adds $3\frac{1}{2}$ feet of shelf space to the closet.

PULLING WEEDS IS EASY!

Ever so many people enjoy gardening and love to be out-of-doors in the sunshine, working in their own gardens and doing the actual labor with their own hands. But a goodly percentage of garden lovers can't stand the constant bending over necessary for the weeding process, and therefore they come with glee upon this new weed puller. It is different from all others in that it does not cut the root or grip the weed above ground. It slips down into the soil alongside the weed, loosening the soil on that side as it goes down. It then crosses under the root, disengaging it, and is drawn up the opposite side of the weed, loosening the earth on that side, and engages the head of the weed above the ground. The now thoroughly loosened weed is easily withdrawn, root and all, with little or no clinging soil and leaving a very small hole in the lawn.

POTATO BAKER

Another new bit of equipment for the up-to-the-minute kitchen is this potato baker illustrated below. With it, a dry, mealy, unburned potato will result, with no scorched fingers in the bar-

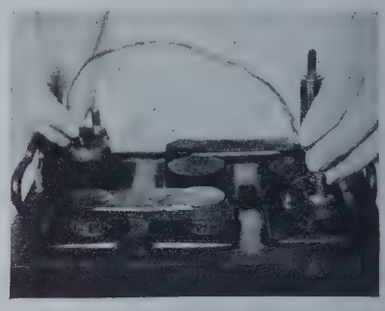
gain. Eight or less potatoes may be cooked at one time, and the beauty of the baker is that after the potatoes are once put in they need not be touched by the hands until they are served at the table.

ELECTRICITY POPS THE CORN

There is no reason why the city child who chances not to have a big fireplace or coal stove need miss the fun of watching the little rice-like kernels of popcorn burst into fluffy white balls. Here is a compact electric corn popper that can be connected to any electric lighting circuit. In the photograph below, the hand is shown turning a crank, which in turn operates an agitator, keeping the corn in constant motion. At the left, but not so clearly shown, is a small black handle. For storage this is removable and goes inside the popper. The lid collapses for compact storage.

NO ACID CAN SPILL

Every well-regulated family has at least one acid-eaten garment, resulting from too close quarters with the radio



battery! And think of the accidents to rugs, furniture, floors, etc., which have occurred in just this same manner.

Here is a quick and easy way to read your battery, and there will be no acid to spill—the old hydrometer is done away with. In use, this instrument is held as shown above, and the metal indicator (shown at the right protruding from the top of the reading gauge) will tell you exactly the condition of your battery. During this process the battery need not be removed from the radio cabinet.

It is indeed a comfort for the amateur radio enthusiast to know that once he is dressed for the evening, there is no danger of his having to take on a messy job to discover what has gone wrong in case his radio suddenly goes off.

A CHEMICAL GARDEN

The beauties of the under-sea gardens of tropical waters can be yours in a very few minutes if you use one of these remarkable chemical gardens.

All that one needs to grow a complete garden is a tube of crystals and a glass globe full of water. The chemical garden provides a great deal of entertainment because it is possible to grow a garden during dinner. The glass bowl is placed in the center of the table and filled with water; the contents of a little tube are then emptied into the water and the diners can have the fun of seeing a garden grow before their eyes. The blossoms that spring from the crystals are not such as we see in our out-of-door gardens but they are of a rare and exotic beauty forming a charming decoration for your table.

FOR THE HOMEOWNER

A MAN'S LAMP

A perfect lamp for a man's room, or for the living-room where the man of the house is a smoker. It is of metal with a brass finish, the base of which is equipped with a cigarette holder, two ash trays, and an automatic electric cigarette lighter. The lamp is fitted with two lights and measures 26 inches high. The hexagonal-shaped parchment paper shade in a crackled effect has a light tan background with a dark brown border, and the edges are bound with leather lacing.

Such a lamp would make a fine Christmas or birthday present for the man who is hard to find things for—and what man isn't? It will fit into almost any color scheme (or a new shade may be secured if the scheme demands it). The man will enjoy it, since all his smoking equipment can be found in one place—no frantic searchings for cigarettes, ash trays, matches, etc.

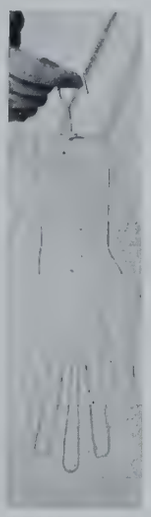
HAMPER WITH FOOT PEDAL

How often have you collected the linen from the beds, and with both hands full approached the clothes hamper? The top of this attractive, all metal clothes hamper opens by means of a metal foot pedal at the right. Besides solving the problem of how to open it with arms full, the pedal also keeps the hands from touching any part of the hamper, and prevents finger marks on the white surface.

Three sides are perforated, providing ventilation for soiled clothes.

ADJUSTABLE GLOVE DRYER

One of the dangers of washing gloves at home has always been that they might shrink or dry out of shape—and for that reason cleaners' bills, and delays, and often losses have resulted. Here is something new that will be of great assistance in such laundry work—an adjustable glove dryer and stretcher, which turns out the gloves as smooth and shapely as when you first purchased them. An iron could add no additional smoothness to them.



The dryer is readily adjustable to fit gloves of both men and women.

IRONING BOARD AND BREAKFAST UNIT

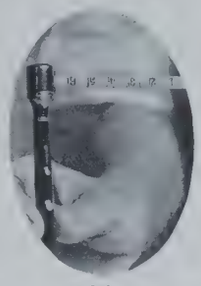
One of the most remarkable of the many ingenious space and labor saving devices that have been put out recently is this ironing board and breakfast unit illustrated below. It seems at first to be an incongruous combination—that of ironing board and breakfast table—yet the photograph shows how very practical it is.

The device is screwed onto the wall, is easily installed, and projects only $1\frac{3}{4}$ inches into the room—no troublesome cutting of plaster, extra casing, hardware, etc. necessary. In a second's time a full-sized breakfast or utility table is provided, or a regulation sized ironing board; both of which, when not in use, fold compactly against the wall behind neat cabinet doors.

When the table top is placed into service position it automatically clamps itself around the metal knob which projects from the supporting panel near its outer end. The wall end of the table is notched between the front frame of the cabinet. Thus a table 24 x 36 inches is provided while this unit is in use the ironing board remains in its vertical position against the wall. It is made of solid white pine and fir panels, furnished in white, with a wool pad on the ironing board.

PENCIL TAPE MEASURE COMBINATION

Every combination of tools that can be made is a time and energy saver—and we are always glad to hear of one more! Dressmakers especially are interested in this novelty pencil which has a yard tape measure that is pulled out from the top. These two articles are ones that the home dressmaker uses fairly frequently, and such an ingenious combination as this saves her considerable time and effort.



UKULELE IN A CANE

This ukelele is in reality a walking stick when its cover and end piece (shown in the foreground of the picture)are in place. The instrument uses regular mandolin strings, and tuning is done by the use of a small coin in the slot of the tuning key.

For the musician who does not like to advertise his talent when traveling this remarkable cane is very satisfactory, and for the person who enjoys trick devices and surprises it is most amusing, and will cause many gasps of astonishment when the ukulele is displayed!

EASY WINDOW WASHING

Tall windows—French, or ordinary ones placed just out of easy arm's reach—are a dreadful nuisance to wash, and usually we resort to a precarious step-ladder and do our work with pan and cloth. The long handled brush illustrated below combines a mop for washing and a squeegee for drying, and makes window washing easy. With it, windows can be washed and dried from the inside; and some, for instance in the bungalow, can be done entirely from the ground.

LETTERS *about Gardens and Homes* FROM OUR READERS

Gardening Inspiration

Dear Editors:

We note in the June number (page 400) a query regarding books which might be helpful in planning a garden as an old age pension, signed by A Librarian.

'Three Acres and Liberty' by Bolton Hall is most helpful and inspiring. His chapter on 'What an Acre May Produce' is very enlightening. Almost every sort of product is discussed in this book, including flowers, fruits, vegetables, drug plants, and live stock, as well as the possibilities of money making from hotbed and coldframe products, etc.—Mrs. Frank E. Jones, *Lawrence, Kansas.*

'Happy They—'

To the Editor:

'Happy they who can create a rose or erect a honeysuckle,' said the poet Gray. The words are still true. The so ancient calling of tilling and keeping the earth certainly has its own happy issues.

There are few delights like that of growing things. One feels a personal interest and responsibility for the things he grows. He wishes them to do well. He wants his flower children to be fine specimens. He learns their ways, their needs, their perils. He is at their side in their utmost need. As gardener he is a shepherd to his plants, and there is joy in it all, simple yet very real—much more real than many more expensive pleasures.

Nor is it necessary that the plants should be valuable or the garden large or even the grower expert. The joy may be known in a small garden—with a handful of commonplace seeds. Plant a row of Parsley seeds, or sow a box of Lettuce seed, or after stripping leaves off the Mint you bought, put the refuse stems into the little garden and you find you have struck a trail of interest and of joy. By those simple acts you have joined the most ancient and most dignified of all crafts. You have set your feet on a long trail, where there is no end of going—joys and discoveries and satisfactions beyond all telling wonderful.

Then there is something so quietly wholesome and peaceful and restoring about garden tasks. They help you to slip back again into a happy frame of mind, when perhaps it is well you should. They afford an opportunity of working off temper and irritability.

It is said of one famous man, of a fiery disposition, that he used to go into his carpenter's shop to find an outlet for his temper. He took up some hard task and with the energy generated by those inner fires, he carried through with comparative ease many a difficult bit of work. A garden may be quite as effective in that way as a carpenter's shop. 'With a spade' says one writer, 'I bury my bad moods, at the end of the hoe I work off my troubles of life.'

'When I walk out of my house into my garden', wrote Alexander Smith, 'I walk out of my habitual self, my everyday thoughts. . . . Its gate gives entrance to another kingdom, with its own interests and annals and incidents. It is a place of escape and of peace.'

That it is so is one of a garden's charms. Once a man is deeply engaged in his garden, the world is far away, and he is secure from its hustling life. A place of escape and of peace is at all times desirable and to have one set at one's door is a priceless possession. For life needs refuges and sanctuaries. It needs frequent changes of occupation and of interests. If these can be found at hand, as they can in a garden, it is great gain.—F. C. Hoggarth.

Air-callusing for Geraniums

Dear Editors:

The rooting of Geraniums during the short, dull months of winter has been a serious problem of propagators for years. Many and sundry have been the methods tried by the various growers to overcome the damping off, for the losses ran anywhere from five per cent. to sixty and even seventy-five per cent.

At the spring meeting of the Pennsylvania Academy of Sciences, Mr. F. L. Holdridge of the Pennsylvania Bureau of Plant Industry, reported the results of several years' experiments. Soil sterilization by means of steam and by chemicals, as well as dipping the cuttings in bordeaux mixture, lime-sulphur, and dusting with sulphur, were tried. All were of no avail, for the soft wood rotted despite their best efforts.

Finally a well-known fact was made use of. Anyone who has noticed a partially broken stem of Geranium knows that the injured portions callus over. Mr. Holdridge fashioned a pair of shears, so arranged that it did not cut clear through the stem. A set screw gauged the depth of the cut, on the same principle as used on buttonhole shears.

Seven to fifteen days after this cut was made, the incision being the base of the proposed cutting, the cutting was removed and trimmed in the usual fashion without disturbing the callus, and inserted in sand in the cutting bench. Five different batches of cuttings were made between December and February 10th. The loss of the air-callused cuttings by the simple method just described was small, some batches having no loss. Sufficient untreated cuttings were made at the same time to warrant the statement that air-callusing of Geranium cuttings during the short, dull winter days will insure a very satisfactory percentage rooting.—P. T. Barnes, *Riverton, N. J.*

Plantain-lily for a border plant

To the Editors:

As a border plant for a back yard pool I know of nothing better than the Plantain-lily. The accompanying view, taken last summer, is of Hosta (Funkia) subcordata grandiflora, which reaches its blooming period about the beginning of August.

The bloom of most of the Funkias is insignificant, but the grandiflora variety is quite exceptional in this respect. The flowers are of a pale lavender shade and make a very attractive feature in the garden when the plant is at its best. The

Plantain-lily (Hosta subcordata grandiflora) is a most satisfactory border plant for a back yard pool (see Mr. Spencer's letter above). This photograph of luxuriant growth was taken about August 1st, 1926—the time when the Plantain-lily is at its best

plant shown in the illustration has been a vigorous grower. Several pieces of considerable size have been taken from it during the eight or nine years it has occupied the position shown in the picture. It has a spread of about three and a half feet.—J. B. Spencer, *Ottawa, Canada.*

Spray with iron sulphate after sunset

To the Editors:

Your recent article on eradicating Dandelions says to spray iron sulphate on 'bright, clear warm days'. My experience in using this has been that it gives best results sprayed after sunset, when followed by a dew which keeps it in solution. On bright clear days as soon as it is sprayed it crystallizes and has no effect. Of course, where this is not feasible a cloudy day would be next best.—L. H. Goodhue, *Seattle, Wash.*

Remedies for moles

Dear Editor:

Mr. Weston is correct in assuming that the moles ate his Tulip bulbs (see Garden & Home Builder, July, 1927, page 506), and they will attack Gladiolus at times. The moles cleaned out 50 bulbs for me, and have destroyed a great many of my neighbors' bulbs. I am enclosing a collection of various remedies furnished me, which may be of help to others. Spread the news!—Joseph Glenn, *Port Washington, N. Y.*

The "collection" follows:

Mix three parts cornmeal, one part hellebore. Then push a finger or stick into the mole's runway, drop a half teaspoonful of the bait into it, and place a small stone over the opening so as to hide the light. Do this every three feet.

The next day after I tried this remedy I saw one or two new runs and gave them the same treatment. I did not afterward see any new ones, but I kept up this treatment on the old ones. Before the month was out, I had not a mole on the place.—R. H. M.

For moles and pocket gophers, dissolve strychnine in boiling water; soak sweet corn in it twelve hours; put a few grains in the gopher hills and in all of the mole runs. One treatment puts them all to sleep.—Anonymous.

Take a piece of either cooked or raw fresh meat, cut it in pieces about half an inch square, and then powder the pieces with paris green or london purple. Follow up the mole runs and with a small stick make a hole just large enough to drop in the meat every four or five feet. Whenever a new run is started, repeat the operation. —L. R. F.

One of the pests of the California soil and climate is the mole. Its extermination seems almost impossible. After trying many means of ridding my garden of these persevering little rodents, I acted on the suggestion of a neighbor, and put a teaspoonful of red pepper in a run wherever I found one. The result, after a year's trial, is that we are comparatively free from their destructive inroads. The cheaper quality—what we call 'chicken pepper' out here—answers for this purpose—W. M. F.

Who will trade Cactus?

To the Editors:

I am desirous of increasing my collection of Cactus and would like to know if there is anyone who feels the same way. If so, I would like to trade Cactus cuttings and plants with him, as this seems to be the only feasible way to obtain new specimens.—John F. Leinen, *Burlingame, Cal.*

Dame Edith Helen—a new Rose

Dear Editor:

Every new Rose, more or less, is claimed to be one of the finest ever introduced, but only a moderate percentage of novelties prove to be outstandingly good. If I were asked which was the best all around garden Rose introduced within the last ten years, I would be very near the truth by voting for Los Angeles. It was a happy stroke of genius that led Fred Howard of Los Angeles to make the cross that produced this wonderful Rose, a Rose that has won as much fame in Europe as it has in the United States; perhaps more, for nowhere have such great masses of Los Angeles been staged at exhibitions as in Great Britain.

Almost from the time of its introduction this great Rose has been a leading feature at the great English and Scottish shows. Its only failing is that in some places it is subject to dieback and black spot, failings that are apparent in most of the Pernetianas, though less so in the more recent sorts which are many generations removed from the famous Lyons Rose which started the rage for copperytinted Roses.

A new Rose that has come to challenge the popularity of Los Angeles is Dame Edith Helen, a true Hybrid-tea from the famous Irish raisers Alex. Dickson & Sons. To use the words of Fred Howard of Los Angeles, Dame Edith Helen is the finest thing that has come along for many years; and others who saw it in his fields agree that it is the best true HT ever introduced. In California last year it was so magnificent that it outclassed every variety in the Howard & Smith grounds, and to prove that it was not wholly a matter of climate I may mention that it has won the highest honors in England. Dobbie & Co. of Edinburgh place it as the finest variety of last season.

Dame Edith Helen is a pink Rose. One might feel disposed to say there are far too many good pink Roses already, but Dame Edith Helen is something more than a mere pink. It is a brilliant rose—du Barry pink, absolutely self-colored. More than that it is deliciously scented. It is a most vigorous grower with bold foliage and strong stems that carry huge, fully double flowers, almost invariably singly, so that disbudding is not needed. These strong stems are not shyly produced but come one after the other, so that it is a true perpetual bloomer.

The buds are extremely long and never come bull-headed; every bud opens out and in every stage the flower is of perfect exhibition type, reminding one of the magnificent flowers of America when grown under glass; the color is much more intense, however. Whether Dame Edith Helen will force has not been proved. —T. A. Weston, *New York City.*

Unusual growth of auratum Lily, where fasciation has occurred (see Mr. Gold's letter below). This specimen grew in the garden of Mr. F. W. Ayer, at Meredith, N. Y.

Fasciation in auratum Lily

Dear Editors:

Above is a photograph of an unusual growth of auratum Lily. You will notice a stem broad and flat, not unlike an oar or paddle. Several other blooms with normal stems grew from the same root. In growing, the stem made one complete turn. This flower grew in the garden of Ayrmont, the country home of Mr. F. W. Ayer, at Meridale Farms, Meredith, N. Y. —Guy D. Gold, *Meredith, N. Y.*

[This occurence of fasciation, i. e., several stems cohering together in one flat band instead of coming up separately, is not uncommon in auratum Lily, and in some other plants. It may be the result of excessive vigor of growth due to high feeding at one particular stage—and then it may not, we really do not know.—Ed.]

Lilac lovers, attention !

To the Editor:

I read with interest the article on 'Lilacs You Will Like' by Sherman R. Duffy in the Garden & Home Builder for May. The writer may be glad to know that Glen Bros. Nurseries lists General Sherman. I have bought 25 varieties of new and rare hybrid Lilacs from them.—Geo. H. Instone, Supt. Woodend Farm, *Mound, Mich.*

THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICAN DAHLIA SOCIETY
NATIONAL PLANT, FLOWER AND FRUIT GUILD

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WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION
THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATON
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

More and more does the Association believe that it is the work actually carried out by various garden clubs that holds the greatest inspiration for other similar organizations. In a recent issue, we asked for reports of club activities and this request we repeat: send accounts of what your club has done, is doing, or is planning; send also, if possible, photographs of your prize-winning gardens, your before-and-after clean-up pictures that will show some of the many fine results achieved. Perhaps, if you have no club as yet, civic and garden work may have been accomplished through some school or other organization. We shall welcome a brief report of that, for we know that this but indicates the beginning of an actual garden club in your town.

EVIDENCE OF SUCCESS

An evidence of what a school can do is the following story sent us by Miss Edna L. Morgan of the High School staff of Friendship, N. Y.:

'Last year our school built an addition. This left a court between the old and new buildings, an unsightly place filled with rubbish. The seventh-grade teacher drew a plan for a garden and the pupils and that teacher carried out the plan. It has two perennial beds 5 x 25 feet, an old English garden walk laid by the boys—this walk is about 75 feet long and 4 wide and made of stone gathered by the boys from the fields. An arch for Roses was built by two other boys and, in addition, the scholars maintained 16 vegetable plots, while the lawn around the school buildings was made by the boys and girls.'

The Garden Club of Battle Creek, Mich., celebrated National Garden Week last April, and the report of this work sent us by the club president, Mrs. E. M. Brigham, holds many suggestions for observing this week another year. 'At Battle Creek,' says Mrs. Brigham, 'furniture dealers, merchants, florists, seedsmen and grocers had appropriate window displays. There was a radio talk on birds and their value to the garden. Boy Scouts and Camp Fire Girls concentrated on their garden tests, the public library exhibited garden books and pictures, and landscape artists showed plans for beautifying the river and parks, and the development of the arboretum. Living Christmas-trees were given much publicity and there was held the Annual Bird House Exhibit for which generous prizes were awarded—a fine program that was whole-heartedly carried out during the entire week.'

Perhaps no greater proof of what can be accomplished by a garden club in even a short time can be found than the work done by the Peabody, Mass., Garden Club, the report of which was kindly sent us by its organizer, Mrs. H. H. Buxton. 'Starting with 6 enthusiasts, the club rapidly reached its membership limit of 60. With dues of only $1 per year, by plant sales and other means the treasury soon held over $700, which was spent on civic work. The living Christmas-tree on the City Hall lawn brought quick realization to the city officials that the grounds needed improving and the Mayor has taken this matter up as a result of this. The club has held seed and planting demonstrations before an Americanization class of foreign women, who were encouraged and aided with work for lovelier gardens around their homes. Trees have been saved, civic blots removed and improved, flower shows were held and fine community spirit aroused.'

In Duluth, Minn., National Garden Week this last spring was more than a garden week—it was a civic event with, back of it, the untiring workers of the Garden Flower Society, of which Mrs. R. P. Boyington is president. Her story of this week's activities is one of the most inspiring received by the Association.

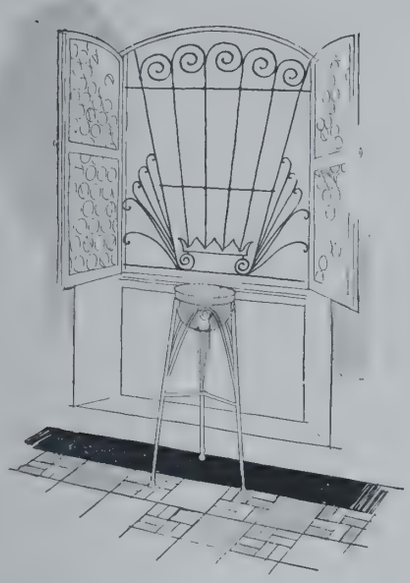
'We started out to coöperate with all the city forces we could interest during National Garden Week. Members of the club gave talks on gardening to Girl Reserves at five high schools; made and displayed posters all over the city; coöperated with the Girl Scouts; merchants had window displays. The matter of more and better gardens was brought before the Council of Churches, and many ministers gave sermons on or made mention of the need of this work. Organized three new Garden Flower Societies—we now have six doing good garden work as well as civic. We attend to looking after and improving the school grounds and hospital grounds and hospital-aid work; we look after shut-ins, work among the foreign women getting them to make more gardens. We gave one lecture to the foreign women on the "spiritual side of gardening." We are planing to plant one memorial tree to a Chippewa Indian, the last of the Fon du Lac tribe. This is to be planted on the Treaty Memorial Grounds. We held flower shows, had club luncheons, planned to send delegate to various state flower shows, had addresses by the Mayor and other public officials and public-spirited men. Our slogan is "Duluth the Garden City of the North" and we hope to go on and still on, until the man who carries a dinner pail as he leaves his home in the morning can catch a glimpse of his own Roses or Lilies and may feel in his heart all that this means to his home and his home-life.'

IN THE SOUTH

Of especial interest at this time when the whole state has been so damaged by the flood-waters of the Mississippi, is the brief story of the observance of National Garden Week in New Orleans. The New Orleans Garden Society was one of the first organizations in the country to realize the importance of this week when it was first conceived by the National Garden Association and the work they have been accomplishing in New Orleans not only during these weeks which they have celebrated each year, but during each entire year, is a whole story in itself. This past year, this society under its president, Mrs. Ole K. Olsen, furnished slides to the motion picture houses telling of National Garden Week, in an effort to make New Orleans 'the Garden City of America' by planting *now*. This society has held many fine series of lectures and each lecturer has stated that New Orleans, with its mild climate and abundant rainfall can have a greater variety of plants than almost any other city. With this as a basis, the Garden Society is working. During the Week last spring, they held a large flower show to prove the variety of flowers that could be grown in city gardens. At the same time, a film was shown called 'Gardens of the World'; there was also an exhibition of paintings of Louisiana gardens and flowers, school children were interested in every way possible, lectures were held, and the city beautified. There is such an earnest desire among the members of this club to preserve the famous places in New Orleans, to make street-planting and beautifying part of the city program and one in which everyone is keenly interested, that the club may look forward to soon achieving its goal.

For free constitutions and programs for garden clubs, address The National Garden Association, Garden City, N. Y.,

Ellen D. Wangner., Secretary.



Philip Hiss, a leading figure in American architecture, designed this great living-hall. For the floor he chose Armstrong's Embossed Inlaid Linoleum. "The pattern stands slightly in relief—a real achievement in linoleum design."

REDECORATING?

...but what about the old floors?

REMODELING brings up a whole host of new decorating problems.

The happy couple who blithely announce, "We're going to throw the living-room and dining-room into one," soon discover that redecorating or remodeling is an art in itself.

A good architect can always overcome the structural limitations—walls that must be pushed back, ceilings that must be raised. But whatever these changes, there is always the vexing problem of what to do with the old floors.

Now, without spending a penny on your present floors, you can secure the color, the charm, the pattern of a hand-set floor for any room you plan. It was done—quickly, economically—in the sumptuous living-hall shown on this page, designed by the New York architect, Philip Hiss.

This floor is Armstrong's Embossed Inlaid Linoleum, a new kind of linoleum in which, instead of the usual smooth surface, the pattern stands slightly in relief. A real achievement in linoleum design.

Different from any floor you know

Why? Because this new Armstrong design reveals the pleasing variation of shades found in a hand-set tile floor. Because of its indented mortar lines. Because heraldic insignia, ships, castles, are artistically spotted as accents. And because it offers this beauty *plus* the comfort and long wear of genuine inlaid linoleum.

In the morning, old and scarred boards glared at the owner of this room. In the evening, a warm surface of pattern and color cheerily greeted her. The linoleum was cemented in place over a lining of builders' deadening felt with all seams carefully matched, neatly joined. Finally, the entire surface was waxed and polished until it gleamed with rich lights and shadows.

Other Armstrong Floor designs—the new quarry tiles, Jaspés, marble inlaids, authentic in pattern, pleasing in color—await your inspection at good local furniture, department, or linoleum stores.

Help on decoration

Helpful advice on how to use Armstrong's Linoleum in reflooring an old house or building a new home is contained in Hazel Dell Brown's "The Attractive Home—How to Plan Its Decoration." This 32-page book is a simple treatise on home decoration that you will enjoy. Illustrated with colorplates of model interiors, and contains, in addition to the new linoleum designs, an offer of Mrs. Brown's personal service. Sent anywhere in the United States on receipt of 10c. (In Canada, 20c.) Address Armstrong Cork Company, Linoleum Division, 2646 Charlotte Street, Lancaster, Pa.

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Armstrong's Linoleum

for every floor in the house

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YOUR GARDEN *in the month of* OCTOBER

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Colo.

The Northeastern Section

by T. A. WESTON

October is when we lay the foundations for next year's success. If we have dreams of fine Roses, wonderful perennials and choice vegetables, thorough digging and manuring of the soil are essential. Fall planting, too, is with many perennials productive of better results than spring planting. There are, of course, exceptions. Small, newly propagated things are more safely planted in the spring but the general run of stock that has been grown in the field or nursery, has a chance to re-root and become established before winter and so does well the following season.

Early October is an excellent time to plant Peonies, Phloxes, and many other strong-growing subjects. Except on light land Delphiniums ought not to be planted after the end of September, and Pyrethrums not after the middle of that month. Both greatly object to late planting and should now be reserved for the spring if not already planted.

The experienced gardener wno raises much of his own stock can, of course, do things irrespective of the calendar as no time elapses between lifting and replanting, but when plants have to travel long distances and perhaps have their roots washed or sterilized to meet the exigencies of state or federal laws, it is not wise to practise fall planting with everything.

Roses undoubtedly do better if planted in the fall, but it is not always possible to secure delivery. However, now is the time to prepare the ground. October is truly the time for preparation, and the more one accomplishes in the way of preparatory work, the greater the success the following season. Whatever the ground is intended for, let it be thoroughly dug. New ground should be broken up at least a foot deep and if for Roses or perennials a good dressing of organic manure should be worked in. Whatever may be claimed for prepared fertilizers nothing really takes the place of organic manure, whether it be from the stable or made from leaves, straw, and refuse treated with Adco. This season I supplemented my hen-roost material with Adco-treated straw and leaves; in fact the vegetable lot was wholly dressed with the artificially made manure and I never have had finer peas, beans, carrots, onions and tomatoes. Incidentally, if you want to stagger your neighbors with tomatoes next year, make a note of Essex Wonder, a new English variety raised by an amateur who by selection evolved a type that yields well outdoors in England where tomatoes are mainly grown under glass. A California grower who found it so good in 1926 that he planted two acres in 1927, sent me some seed which a friendly florist raised for me. Planted out the end of May on Adco manured ground, and trained to one stem, the crop was tremendous and only two or three days later than Early Jewel in ripening its first fruits.

Old perennial borders that are overcrowded cannot be entirely overhauled at this time inasmuch as subjects like

Pyrethrums and Michaelmas Daisies resent disturbance just before winter. Such borders must either be left until the spring for complete revision, or be partially re-arranged at this time. [See Mrs. Strang's able article on this subject in last month's issue.—ED.]

Personally, I adopt the latter practice, lifting and dividing when conditions are most favorable. Pyrethrums are always divided in August; the choicest Delphiniums in September, the inferior ones being thrown out and replaced either by the selected divisions or new seedlings. Phloxes are cut back after flowering and in September or October when new growth is well started, the roots divided, only the youngest outside portions being planted. If young late-flowering plants are wanted, some of the roots are cut into one-inch lengths and laid thickly in a plot of sandy soil. These root-cuttings, carried over in a frame, will make nice young plants for spring planting and will not only prolong the display but produce extra fine flowers on somewhat dwarfer stems than the old roots. It is a good policy regularly to propagate a few Phloxes in this way as old roots are subject to rust or other troubles.

Continued on page 173

The Pacific Coast

BY ELIZABETH URQUHART

This is the month for planting bulbs, and the list is a long one. Tulips may be planted now and for the next two months; Hyacinths must be set out as early in the month as possible, there is yet time for selecting different varieties of the delightful Narcissus family.

The South African bulbs should also be set out now, such as Gladiolus, Watsonias, Ixias, Sparaxis, Freesias, Tritonias and the well-known Calla-lily. Accompanying this, but finding more of a place of honor in California gardens, is the blue African Lily (Agapanthus) which thrives out of doors and blooms all summer.

To this list and those of the Iris already given may be added the Snowflake (Leucojum vernum), which is a sort of tall Snowdrop, with a tiny green spot at the tip of each petal and blooms early if planted in the sun. Also plant Ranunculus and Anemones after soaking the bulbous roots and they will fill the garden with a wealth of color. Another little bulb which turns the borders blue in spring, is the Spanish Scilla, and is well worth cultivating.

If the Amaryllis have not been moved or set out, do not delay too long, as too late transplanting interferes with the next year's growth and blooming. As the foliage dies down in the spring and the flower stalk does not appear until August, it is well to put some good foliage plants with them, such as ferns or some of the annuals (except those that have yellow or red blossoms); or the bulbs might be planted back of the European Iris, which retains its foliage after blooming, and

Continued on page 174

In the South

BY ETHEL HUTSON

If Winter Grass (English Rye) was not planted the last part of September, it should be put in at once, for the first frost will make the Bermuda grass turn yellow, and there is often a 'killing' frost in October even as far south as New Orleans and the Gulf Coast.

This Winter Grass is sown on top of a closely cut Bermuda lawn, covered with a light layer of sand and well rotted manure, and if watered daily will be up, making a green lawn, in less than a week. Later it should be rolled and cut, as it thickens much more rapidly when kept cut.

Bulbs may be planted now, although Tulips and Hyacinths do not do well unless there is an unusually cold winter. Try planting these in November instead

Continued on page 175

from drawing
made in 1922

Case #644B

Constance M., brunette, motive type. Born, Chicago, 1896. Graduated high school with highest marks June 1912. Also voted class beauty. Special course in business college, 1912–13. Few mild romances at college. September 1914 secretary to president of Chicago real estate company. Left 1915 to become personnel manager for large manufacturing firm. Engaged to general manager, but they drifted apart and he married a St. Louis widow. Left position to take up war work. Became director of one hundred Liberty Loan workers. Several men paid her attentions of short duration. Something wrong. After Armistice took up former position with real estate company; stayed three months only. Here followed a period when she went from one good position to another, performing her work well, yet seeming not to please. Began to worry; had nervous breakdown. During 1925 in Red Wing, Minn., doing work of ordinary typist (salary $18).

Now (1927) married to Chicago realtor and active with him in the business of developing North Shore properties because . . .

Nothing exceeds halitosis (unpleasant breath) as a social offense. Nothing equals Listerine as a remedy

GLADIOLUS ON EXHIBITION

If interested attendance is any criterion of success of an exhibition of a particular flower, then the American Gladiolus Society made no mistake when it adopted a new policy, or rather reverted to the old, of becoming peripatetic. The great armory at Hartford, Conn., was respectably filled with exhibits on the occasion of this eighteenth annual exhibition, August 25th and 26th, and fully justifies the decision to draw stakes from Rochester, where the organization was somewhat in danger of becoming intensely localized. With the achievement attained at Hartford we can look forward to a series of interesting visits to other important centers, carrying the gospel of the Gladiolus right to the very gates of the multitudes.

Despite the vagaries of the weather there were some mighty fine exhibits. Mr. B. A. Stevens exhibited a large display of varieties and A. L. Stephen lived up to his reputation for fine cultivation. Mr. Wm. E. Clark had his usual display of Fischer productions, and B. Hammond Tracy came to the front in effectiveness of display. There is abundance of room for improvement in demonstrating the practical use of Gladiolus as a cut flower. The *Garden & Home Builder* Achievement Medal to the exhibitor scoring the greatest total of points in various classes was won by John R. Larus of Hartford, whose close competitor was Mrs. M. B. Hawkes.

One cannot but make comparisons between the Hartford display and that of the New England Gladiolus Society in Boston a few days previous. The opportunities of the two halls were totally different in that the national society had a conventional hall, and filled it in a conventional manner. At Boston the opportunity of Horticultural Hall was used to the utmost advantage and in a memorable manner. The entire exhibit was treated as a unit so as to make an effective gardenesque display—everything on the floor, which is about the most realistic way to exhibit Gladiolus when you come to think of it.

The present meeting of the national society was an epochal one inasmuch as innovations in management were undertaken. The A. G. S. has progressed with such rapid strides that it is now one of the two leading special flower societies, sharing honors with the Rose Society in popular membership. Such expansion calls for reorganization of the machinery, which was begun at this meeting by the adoption of an amended constitution and a new set of bylaws. The responsible management of the society is now thrown on a board of fifteen governors who are elected at the annual meeting and who in turn appoint the various officers of the society. The board of governors thus elected is: F. O. Shephardson, Massachusetts; A. G. Britsch, Ohio; John Larus, Connecticut; Harry Oven, Michigan, and C. E. Houdyshel, California, to hold office three years; L. S. Ream, Indiana; Earl Benbow, Iowa; Charles E. F. Gersdorff, Washington, D. C., and F. Irving Moody, Massachusetts, two years; and J. W. Crow, Canada; F. P. McLean, Rhode Island; C. D. Taylor, New Jersey, and Nathan Van de Car, New York State, one year; Charles D. Thomas and C. R. Hinkle continue in office.

John Davis, to whose consistent energy and creative ability in furthering the interests of the society a large share of its present status is due, retires from his onerous tasks as secretary and editor, and Dr. Forman T. McLean succeeds him.

Winning varieties of wide range follow:

Exhibition, Commercial and Landscape types: Pure pink, Longfellow; pure pink with blotch, Catherine Coleman; red without marking, Scarlet Princeps; red with blotch, Crimson Glow; dark red, no marking, Rajah; dark red with blotch, Mrs. W. Richardson; salmon-pink without marking, Jenny Lind; salmon-pink with blotch, Los Angeles; scarlet, no marking, Lorice; scarlet with blotch, Chateau Thierry; cream, buff or flesh, without marking, Fisher 492; cream, buff or flesh with blotch, Idamae; orange without marking, Marina; orange with blotch, Orange Glory; yellow without marking, Golden Dream; yellow with blotch, Gold; pale violet without marking, Herada; lavender with blotch, Muriel; violet without marking, Baron Hulot; violet with blotch, Kirschoff's Violet; rose-pink with blotch, Peach Rose; rose without marking, Taro; purple without marking, Anna Eberius; purple with blotch, Purple Glory; white without marking, Europa; white with blotch, Joerg's White; any other color, with or without marking, Nancy Hanks.

In the Primulinus Grandiflorus type: pure pink, with or without marking, Miss Joy; red or dark red, with or without marking, Velvet Bronze; salmon-pink, with or without marking, Merced; orange or scarlet, with or without marking, Arlon; cream, buff or flesh, with or without marking, Ethelyn; yellow, with or without marking, John Alden; lavender, with or without marking, Gladness; rose-pink, with or without marking, Prof. Troop; rose, with or without marking, Rose Mist; violet, with or without marking, Catherina; white with marking, Mrs. Frank E. Bennett; white with marking, Tiffany; any other color, with or without marking, Winifred.

In the Primulinus type: pure pink or salmon-pink, with or without marking, Mildred Petman; red, dark red, or scarlet with or without marking, Scarletta; orange with blotch, Prudence; yellow, without marking, Treasure; yellow with blotch, Butterboy; any other color, with or without marking, Prim Beauty.

In the Landscape types: pure pink, with or without marking, Pink Wonder; red, with or without marking, Pythia; dark red, with or without marking, Purple Glory; salmon-pink, with or without marking, Cameo; scarlet, with or without marking, Uhlan Chief; cream, buff, or flesh, with or without marking, Miss T. Rose; orange, with or without marking, Alton; yellow, with or without marking, Golden Measure; lavender, with or without marking, Byron L. Smith; violet, with or without marking, Veilchenblau; rose, with or without marking, American Beauty; purple, with or without marking. Dr. R. H. Jackson; white, with or without marking, Fisher 369; pure white without marking, Albania; any other color, with or without marking, Red Copper.

In the Primulinus Grandiflorus types: red or dark red, with or without marking, Camello Schneider; salmon-pink, with or without marking, Alma Gluck; orange or scarlet, with or without marking, Alice Tiplady; cream, buff, or flesh, with or without marking, Morning Glory; yellow, with or without marking, Ethelyn; lavender or pale violet, with or without marking, Baron Hulot; any other color, with or without marking, Mrs. Peter Vos.

There was good competition in the seedlings with F. H. Stevens of Lacona, N. Y., winning out with Mother Machree 'an any other color' variety, gray on rose with lemon throat. J. E. Fansworth, Lancaster, Mass., led in the commercial with Seedling 101, white with conspicuous blue lavender feather on yellow. J. R. Larus had the most meritorious pink seedling No 8111. The variety Mrs. Leon Douglas showed up well, winning as the largest flowered variety in the show and also for the tallest spike. The prize for the largest and best spike of any blotched variety was won by the exhibitor who staged La Couronne.

IMPRESSIONS OF THE NOVELTIES

J. Forman McLean

The two big Gladiolus shows of this August brought out an interesting arrangement of novelties and emphasized the value of some more of the new and comparatively little known varieties. Among the finest varieties shown were Katherine Coleman, fine pink, which will make a greater name for itself as time goes on. Also, the number of new California varieties were conspicuously brought out at Boston; Salbach's Nancy Hanks and Osalin Kirchoff's Liebestraum. This latter is well named, being a dreamy soft pale pink. Annie Laurie, a ruffled pink, Minuet and Pfitzers Triumph were other good ones.

The National Exhibition at Hartford showed up some very pretty things also. The Orchid demonstrated its value as a novelty. Mary Fary continued to keep its place as the outstanding new bright lavender. Fontaine seems to be an attractive and useful pale pink. Heavenly Blue is the latest thing in the blue class, and it is a question if it has as much promise as the Veilchenblau. Fisher's Rita Beck is a coming flower which will be heard from more in the future. Joerg's White is just beginning to be shown in quantity. Among the very newest things Floyd Steven's Mother Machree is another one of those terribly smoky shades which are so popular at this time, and has sufficient combination to make it take well with the discriminating public. Radenbacker's new white seedling seems to be a competitor with Mammoth White for the next thing in whites in the show class. Two flowers of very pale pink color, Coryphee and Cynthia, both have creamy throats and spikes of moderate size. Mrs. Austin's Rozan is a big showy rose-pink of very pure coloring, and is fine looking. Gertrude Errey, one of the first of the Australian varieties to appear in the American Show is a pretty pink, but not outstanding. We will have to wait until more of them appear to see whether the Aussies have any advantage of us in show Gladiolus. Of course, the older varieties such as Giant Nymph and J. K. Armsby, Evelyn Kirtland, and Mrs. Dr. Norton hold their own as sturdy exhibition flowers.

From Cordova in Spain

comes the design for this brilliant hand-blocked linen

TODAY CORDOVA with its picturesque orange and olive plantations, and its school for the making of young matadors, is a city of the Middle Ages.

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From a fine old piece of leather tooled in Cordova centuries ago, the design for this hand-blocked linen was taken. Undoubtedly this pattern came originally with the Moslems from the East and the transitions of many races and many periods have brought about this modern interpretation with its brilliantly colored birds, and flowers of fabulous size.

In hand-blocked and printed linens and chintzes, in damasks, brocades, brocatelles, satins, taffetas, and tapestries, Schumacher presents modern adaptations and designs as well as authentic reproductions from the great decorative periods of the past.

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Your garden in the Northeastern Section

Continued from page 168

Perennial Poppies do not divide well, and to increase the best forms, simply lift the plants, cut off some of the thick roots into three-inch lengths and insert right way up, in deep boxes of sandy soil. These root cuttings will make growth in the spring and then can be planted out.

Primroses of all types that are divided and transferred to some shady position in July or August, should be shifted to their flowering position; these are deep rooters and the fall is their planting time, not spring when they are showing flower. Baby plants that were raised this season, however, are safer if wintered in protected beds or in a frame, shifting being done in the spring. The same treatment is advisable for all small alpines and other perennials that were raised from late-sown seed. Usually, Lupines, Chrysanthemum maximum, Sweet-Williams, Digitalis, etc., that are sown after May, fail to make big plants and it is safer to leave them in the beds, where they were pricked out in August, until the spring, than to shift into the regular border where they may not get good protection.

And speaking of protection, make sure that you have the needful material on hand or bespoken. There is nothing better for covering borders, rose beds, etc., than the so called salt or marsh hay; it can be used year after year if carefully stacked and kept dry during the summer. Ordinary hay or straw are good also, but they usually mean much weed grass later. Tree leaves are not good protective material as they pack down too tightly unless some brush wood is used with them. Personally, I largely make use of Oak branches cut while the leaves are retained; the foliage holds on all winter. Whatever is used, however, means should be provided for holding down the protective coverings to prevent blowing away. Plants that retain their foliage such as Primroses, Canterbury-bells, Digitalis, Violas and Pansies, suffer terribly if exposed to biting winds. Of course, no protective covering should be laid over anything until the ground is frozen—usually around Christmas time.

GET BULBS PLANTED NOW

Bulb-planting time is now with us and if Daffodils are not already in the ground they should be put in without delay. Of course, these bulbs are still somewhat expensive but there is no reason to doubt the good quality of the domestic-grown Daffodils. Last July I lifted all my three-year planted stock and I literally had to gloat over the great increase of my stocks of Will Scarlet, Bath Flame, Homespun, Crystal Queen, Croesus, etc., all started from single bulbs in 1921. King Alfred is not so happy on my land, but this is poor in some soils.

Tulips need not be hustled, for mid-October up to mid-November is the best time for planting in this section. Home-saved bulbs should, ere this, have been cleaned and as disease was rather bad this year, it will be wise to dust a little dry Bordeaux powder or sulphur among the bulbs while they remain in the bags. Spanish Irises should be planted as soon as possible and mark them so that some hay can be laid over them later, Snowdrop, Scilla, Chionodoxa and Crocus can be planted right away. If you can obtain domestic-grown Lilies and the Japanese forms by early November, plant at once; the Japs however, usually arrive too late for fall planting but all the so-called hardy Lilies should be planted right away if obtainable. Candidum, of course, should have been planted weeks ago.

If you have a spot you want for Lilies and the bulbs do not arrive early enough, protect the ground to prevent freezing; planting can then be done even in December, the protective covering being put back after the bulbs are in. I may mention that if one plants whole beds of bulbs, especially Tulips, it is not waste of time to cover the beds after hard freezing starts. It will probably prevent injury by the March winds and that means no diseased foliage. And if you want some late Darwin Tulips plant the bulbs in December, protecting the ground beforehand. I have had splendid late flowers from a Christmas planting.

FLOWERS FOR WINTER DAYS

Christmas Rose (Helleborus niger) roots ought to be planted without delay; the buds are now pushing up and will be opening next month. If your land is well drained this plant will thrive

Continued on page 174

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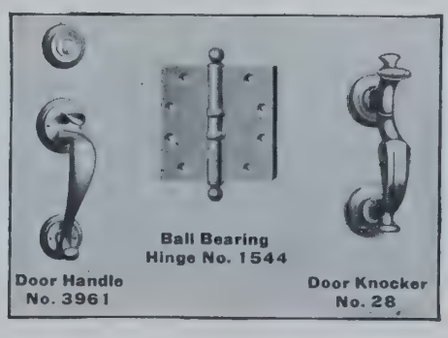

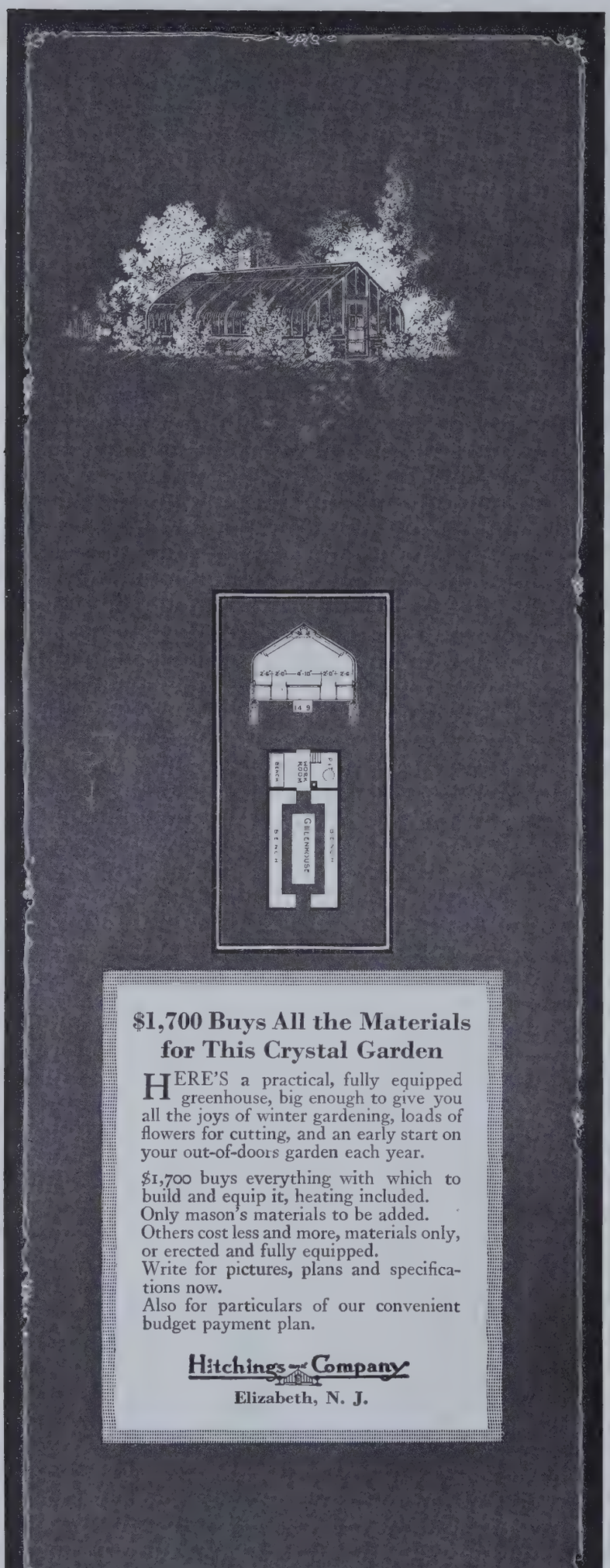

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Your garden in the Northeastern Section

Continued from page 173

and yield flowers all winter if well protected by snow or a hand-light to keep off wind. Hard freezing does little harm to the flowers. Pansies sown in August should be in their winter position by this time; given 3 or 4 inches apart in a bed, the plants can be protected later and be in fine condition for spring planting. Violas propagated from cuttings or divisions should be similarly treated; in the mass they can better be protected than when spread around the garden. They are, however, perfectly hardy almost anywhere so long as given some top protection, particularly Jersey Gem.

Carnations layered in August should now be planted where they can be protected; these especially like a coldframe which will prevent the tops being injured by the hardest weather. Lift Gladiolus before the end of the month; cut off the tops within two inches of the bulbs and place in separate paper bags if named varieties are grown. Stand the bags outdoors on bright days to encourage quick drying. Dahlias, too, may be lifted after frost has cut them down. Securely attach the labels and dry well before putting the roots in boxes of peat moss or buckwheat hulls which are by all odds the best mediums for Dahlia storage in the average home cellar.

If you have Chrysanthemums where they can be protected erect a cloth screen around and over them; such a screen at night will ward off many degrees of frost and give the later sorts a chance to flower.

If it is planned to have some bulbs for indoor flowering delay no longer than necessary. Use good soil and pots from 5 to 6 inches in diameter, placing the bulbs so that they nearly touch. Narcissus and Hyacinths should stand half out of the soil but Tulips should be nearly covered. Set the pots outdoors in a sheltered corner and deeply cover with peat moss or soil, over which can be placed some litter later when hard frost sets in. Make sure that the pots cannot dry out.

Your garden on the Pacific Coast

Continued from page 168

would lend itself well to the bare Amaryllis stalks. Plant in groups for good blooming effect, in the sun.

Continue sowing hardy annuals and perennials and make a special list of native California wild flowers, such as Eschscholtzia (California Poppy), Lupine, Godetia, Nemophila, Larkspur, Clarkia, etc. Japanese Iris may well be moved in October, and the roots divided, although in Japan this is generally done in August. Plant them in very rich soil in the sun and give plenty of water. Make the beds a little below the level of the garden so that they may be flooded just before the blooming season. The Japanese Iris tectorum, should be planted in a well-drained bed, as it flourishes in Japan on the roofs of the thatched village houses, sometimes even taking root half way down and spilling its bloom on the sloping roof.

In the hot, dry regions Hyacinths will do better in partial shade, and wherever there are heavy rains they should have protection of some kind, to escape being beaten down and splashed with earth, which should be covered with sand. If perfect blooms are wanted, it will be best to grow them in the house in glasses or in pots. Put a little charcoal in the water and keep them in a darkened place, until the roots nearly fill the glass when they may be brought to the light gradually. Narcissus polyanthus as well as the Chinese Sacred-lilies may also be grown in water and will bloom by Christmas. Put the bulbs in shallow bowls with a little gravel and with rocks to hold them in place and keep in the dark as with Hyacinths.

Cyclamen may also be grown in pots for the house with one third of the bulbs above ground, but as they require cool moist conditions, it is not always easy to grow them outside of a greenhouse. The Persian Cyclamen grows easily in the open garden and blooms in winter and early spring. Plant in light soil and partial shade.

Dahlias and Chrysanthemums still require care and protection, with plenty of water and liquid manure once a week. Make cuttings now of Pentstemons, Lavender, and Geraniums and set out seedlings and rooted cuttings from the boxes. Divide the Delphiniums and replant and cover the lawn with old manure that the rains may carry the food to the roots.

Your garden in the South

Continued from page 168

of October, and plant instead a greater quantity of Paper-white Narcissus, which do well outdoors as well as indoors. Jonquils, Daffodils and Chinese Sacred-lilies also do well and can be used as borders or as bedding plants in open beds, with borders of Sweet Alyssum, which blooms in winter and very early spring here. All these bulbs may also be grown in the house, of course, or in window-boxes, where, too, the various Oxalis varieties are at home. Bermuda Buttercup and Grand Duchess both do well here, as well as the commoner pink kinds.

Anemones and Ranunculus can be grown, but are more difficult. Of the Hyacinths, the little French Roman type does better than the large Dutch sorts; and Tazetta Narcissus will blossom abundantly year after year where many other sorts die out. Freesias occasionally do well, but are shy. Darwin Tulips are the sort recommended for this climate; and the little Snowflake (Leucojum vernum), in place of the true Snowdrop, which needs a colder winter than we usually get. So, also the Madonna Lily (Lilium candidum), is seldom seen in the far South, but the Easter Lily (L. longiflorum) grows like a weed if left undisturbed and not killed by applications of manure. It likes humus as a fertilizer.

Because the first cool fall days bring what is practically a second spring season, both as to bloom and suitable planting condition, we must disregard most of the instructions given for more Northern latitudes, as to fall planting of trees and shrubs, mulching, etc.; and instead, go to work to plant seeds as if it were early spring. All the early-blooming annuals, such as Pansies, Poppies, Alyssum, Verbena, Daisies, Candytuft, Petunias, Phlox, Columbine, Pinks, Snapdragons, Sweet-peas, Sweet-william, Stocks, and scores of less common flowers, such as Linum, Mimulus, Lobelia, Campanula, should be planted now.

We can, however, follow the advice given for this season as to spraying, and we can prune back the ranker summer growth, if this was not done in September; always bearing in mind, however, that nearly all our shrubs and vines will bloom in the fall if not pruned too much. This is true of all the ever-blooming Roses, which ought not to be pruned much in this climate, as they have so little time to be dormant. Roses may be moved in the fall if the weather is not too dry.

For winter bloom, besides the Roses, Poinsettias, and late Chrysanthemums, there are several shrubs, such as the Loquat or Japan Plum (Eriobotrya) and the white Buddleia; and climbers, such as the white Winter Jasmine.

Chrysanthemums and Poinsettias should be watched and tied up at frequent intervals, to keep them from being broken by storms.

Strawberries and Artichokes should be transplanted now. Fruit and shade tress should not be moved for at least two months.

In the vegetable garden, a long list of early vegetables may be planted now—Cabbage, Spinach, Cauliflower, Broccoli, Brussels Sprouts, Kale, Mustard, Swiss Chard, Carrots, Beets, Salsify, Leeks, Onions, Parsley Roquette Chervil, Kohlrabi, Lettuce, Radishes, Endive, Parsnips.

Orange and other Citrus trees should be budded in October, if the weather is good and the trees are in sap.

How to know and grow bulbs

October is bulb planting time, pretty nearly the last call for the season too—in this connection we want information about all sorts of things and we want it quickly! Some of the answers will be found in Mr. Stiles' article on 'Using Bulbs Effectively' (page 130 of the issue) but with the best will in the world no magazine can cover all the territory all the time. Consequently, every gardener needs his own bookshelf where a few indispensables may be kept close at hand for reference. The recently published 'Book of Bulbs' written by F. F. Rockwell seems to be one of these indispensables, whether you are planting out-of-doors for early spring bloom or planning a little winter window garden. Sketches showing just how to set bulbs in water, fibre, or earth for indoor flower; drawings giving depth and distance of Tulips and other bulbs in the garden, depicting properly prepared beds, difference between corms, true bulbs, and tubers; comparisons between the Tulip types which frequently prove so confusing to the amateur—these are just a few of the many practical points clearly conveyed by both pictures and text.—A. P.

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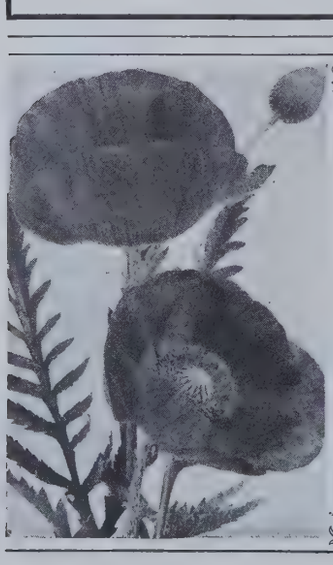

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Collection of 5 of each, $20.00; 10 of each, $37.50

We also have a fine collection of hardy Perennials, and specialize in Rock Garden plants. Catalogue mailed free upon request.

The china of our forefathers

Continued from page 134

by butterflies. There were also those ornate little clusters o stiff, tiny blossoms which developed into the formal litt bowers called 'bocages,' in which figures were enshrined. Dre den also perfected those delightful individual figures, such a the pretty 'Dresden china shepherdess' immortalized by Har Christian Andersen, besides gods and goddesses, nymph street venders, graceful ladies and gallant gentlemen in rococ costumes, birds, animals and set pieces—tableaux, as it were, i porcelain, with the figures arrested at a dramatic momen Then, as fashion changed, the Oriental and rococo shapes an styles gave place successively to the Neo-Classic and the Em pire taste that swept through Europe. However, I am anticipa ting. We must go back to the early days of the eighteent century when George II and his brother, the Duke of Cumbe land, wishing to keep in England some of the money that wa being expended in Holland and Germany, took the newly estal lished manufactories of Bow and Chelsea under their patron age. Royal family connections with Saxony made it possible t import models and workmen, too, from Dresden; and this ex plains why the china of Bow and Chelsea resembles Dresde so closely. Indeed, Chelse was known to contempo aries as the 'English Dre den.' Bow and Chelsea fo lowed Dresden very closel in decoration (althoug their body was a soft paste and copied its leafy bocage birds and animals and it ever-growing population o imaginative and real fig ures, occasionally adding local English celebrity i full length or bust.

Lovely exotic birds are frequent on Worcester china

Derby, established i 1756, became even mor successful; and its propr etor, William Duesbury purchased the Chelse Works in 1769 and the Bo Works in 1776 and consol dated them at Derby. Som of Duesbury's production are called 'Chelsea Derby,' some 'Derby Chelsea,' some plai 'Chelsea' and some plain 'Derby', which has created no littl confusion. The Derby colors are most beautiful, particularl the apple green and the canary yellow; and the Derby gold (i which honey is said to have been mixed) was unexcelled.

To this group Worcester must be added, because many o the Bow, Chelsea, and Derby patterns and forms were used a Worcester (founded by Dr. John Wall in 1751) and many work men and painters went from Derby to Worcester.

All the Oriental models and decorations were followed i these four leading potteries, whose wares literally poured int our American colonies.

Equally popular with our ancestors were Lowestoft an Leeds. Lowestoft was made from about 1757 to 1802. Th favorite Lowestoft ornamentations in our country were coat of arms, crests, monograms, initials or single letters, surrounde by floral borders and sometimes by fluttering ribbons. Th colors are subdued: a purplish pink or brownish-purple puc (flea color) predominating and the background has a du greenish bluish tint. Authorities agree that the armorial Lowes toft was made in China especially for English and Colonia American families, who sent orders and sketches to China b the English East India Company's ships. For this reason it i called 'Sino-Lowestoft' or 'Chinese-Lowestoft.'

The most famous Leeds ware is the 'cream colored,' of extra ordinary lightness in weight, with dishes shaped like melons an leaves, and plates with perforated borders and sometimes o basket-pattern as well. Wedgwood seems to have invented th famous cream-colored ware, so favored by Queen Charlotte whence the other name 'Queen's-ware'; but Leeds took it u and made a speciality of it. It was hard to give our ancestor enough of this cream-colored ware. It is constantly advertise in the papers; and both Wedgwood and Leeds sent it across th

Continued on page 17

The china of our forefathers

Continued from page 176

ocean in great quantity. Leeds is always turning up in antique-hops.

In addition to china from these—and many other—factories, he cupboards of our forefathers were filled with the productions f the master potters of Staffordshire, the most important of whom were Thomas Whieldon, Josiah Wedgwood and Josiah pode. If we had no specimens left from past generations to onfirm the quantity of handsome china imported, we could nd plenty of evidence in the advertisements in our Colonial ewspapers, where long lists of articles for sale mention among ther names: Delft, Dresden, cream-colored, Portobello,)ueen's-ware, Wedgwood, pineapple, cauliflower, quilted, namelled, burnt, sprigged, and Nankin 'pencilled.' We also ead of allegorical and mythological figures, busts and statues f celebrities, the favorite willow pattern of so many variations, nd we find such specific descriptions as 'elegant sets of Dresden ea-table china and ornamental jars and figures decorated and nriched in the highest taste (1775)'; 'very handsome red china eapots, Wedgwood's (1778)'; 'the greatest variety of orna-ental china, consisting of groups, sets of figures and jars 1770)'; and 'birds and baskets of flowers for the tops of book-ases (1775).'

After the Oriental and floral styles had passed and also Wedgwood's exquisite 'jasperware' with its white cameos on uff, salmon-pink, sage green, and dark or light blue grounds, he pencilled china, decorated like the 'pencilled calico or chintz' n the style of engravings, became almost a fad. It is true that ransfer printed' (i. e. using a print directly on the paste), an nvention claimed by both Worcester and Liverpool, had been on he market since 1752, but its popularity ever increased; and with encilled china the styles of our Colonial Period practically closed.

The briefest bird's-eye view of this fascinating subject amazes s with the variety and quantity of china possessed by our ncestors. To think of the china cupboards and china cabinets f our forefathers is, as I have said at the beginning of this rticle, to picture a flower garden.

If our ancestors did not have china to burn, they certainly ad china to break. However, an astonishing amount of this erishable commodity has survived the vicissitudes of years; onsequently we can hardly be very far wrong if we conclude hat a considerably large wave of chinamania travelled to our hores.

True sources of country house design

ontinued from page 157

ecords have been found which prove that brick making was he of the very first industries of the Southern colonies, and rick makers among its first indentured laborers brought over om England.

In the far South, in New Orleans, an architectural type eveloped quite distinct from any elsewhere in the Colonies. his was the 'plantation villa' of the old Creole families, and any of these old houses still exist in and near New Orleans. erhaps because of its purely local character, perhaps because he type is not very widely known, it has never been utilized modern adaptation as others have, from Maine to Georgia.

In this matter of adaptation it seems to me that people who ally care for Colonial types should care for them enough to eep local types in the localities in which they belong. One of he reasons why the different local types developed interesting dividuality was that they remained local. If adaptations iginally had been scattered about, had been built at random Virginia, in Pennsylvania or in Maine, we would not have -day the Colonial types of which we are so proud. The old ouses we admire so much to-day were mostly an evolutionary oduct of their environments.

Moreover, like all true architecture in all countries, they were eated from local materials and by local artisans. It is this rt of what we call Colonial architecture that most attracts e, and that most admits the inclusion of its various types in a oup of articles dealing with true sources of country house chitecture.

To their obvious inspiration and instruction from Georgian ngland the Colonial builders added definite elements of local aterials and local treatments as well as that pervading spirit independent creative vigor which characterizes all original pes in all lands and in all times.

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From Pennsylvania
Many thanks for the very generous 100 Iris roots. I wish there were as many cents in the dollar as you managed to get into that 100.

From Connecticut
I bought some Iris from you last year and was very much pleased with them. They were good plants, and all lived, and most of them blossomed. I got some from some other dealers at the same time, and they were not in it with yours—small—none blossomed, and about half of them winter killed. Yours was by far the best buy.

From Kentucky
The 100 Iris I ordered a few days ago arrived yesterday, and I am so well pleased with them that I am ordering another 100 for a friend.

From Rhode Island
The Peony roots arrived last fall, and were duly planted with the result that all but two bloomed and are just beautiful. The buds blasted on the other two but the others are so wonderful that I don't even miss the two.

From Washington, D. C.
I have ordered Peonies from you on several occasions and I want to thank you for the exceptionally fine quality of the stock and the very generous size of the roots. I have never had anything approaching them from other growers. Your promptness in filling orders is amazing.

From Maine, Aug. 11th
I have your price list at hand and I thank you. I wish it had arrived sooner for I had already sent an order to one of the best growers in the country, and I find your prices much more reasonable. I might think yours were smaller roots, but I ordered some of you two years ago and have meant to thank for such fine roots. They were extra large and extra count. Consequently I have every reason to believe that these roots and prices will prove satisfactory. Will you send. . . .

From the same party, Aug. 22
My Iris arrived one day last week; you certainly gave great count and large nice roots, and I appreciate it. Almost more than anything else I was pleased at the promptness with which my order was filled.

Some I sent away for more than two weeks before I sent to you have not come yet.

I might add many, many more but I guess these will take all the space I can afford to pay for.

That you may compare Wellesley stock with any grown anywhere I offer

A Few Collections at Greatly Reduced Prices

For $3 I will send 12 Iris worth $4.70.
A. E. Kunderd, Blue Boy, Dusky Maid, Fairy, Iris King, Isoline, Loreley, Mrs. H. Darwin, Palaurea, Quaker Lady, Rhein Nixe, Sherbert.

9 Iris listing at $8.25 for only $5.
Anna Farr, Francina, L. A. Williamson, Lord of June, Myth, Princess Beatrice, Prospero, Queen Caterina, Steepway.

5 Peonies worth $7.75 for $5.
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$15 worth of Peonies for $10.
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100 Mixed Iris $5, 1000 $45, all named varieties but not labelled
My success depends upon SATISFYING my CUSTOMERS
Mixed PHLOX $1.50 per doz., $10 per 100

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Kills Plant Lice

Ask your dealer for these gardening helps. If he hasn't them, order from us. All three brands priced alike.

Quart, $1.
Gallon $3.

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LABEL Dahlias, Gladioli, Cannas, etc; and know the varieties next Spring. No. 1 label, wired, fastens to stem of Dahlias or Glads, ready for use, also for trees and shrubs, $1.20 per 100. Labels last forever, writing always plain. No. 51 for pot plants or garden use, stake 8 in. tall $1.75 per 100. No. 52, 10 in. tall $2.00 per 100. Postpaid. Samples sent for 2c. stamp. Folder Free. Sold by many seedmen and nurserymen.

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A good dog, as it has been for centuries, is man's best friend and companion. We will be glad to put you in touch with breeders of pedigreed dogs, the type you will be proud to own. Just write us which breed you prefer.

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BUCKWHEAT HULLS "LIGHT AS SNOWFLAKES"
SUPERIOR TO COMMERCIAL HUMUS

Most satisfactory for winter protection as a mulch around shrubbery, perennial flower beds and borders, strawberry beds and other small fruits.
BUCKWHEAT HULLS—WILL NOT pack or mat to the ground, smother small plants or Dutch bulbs.
BUCKWHEAT HULLS—WILL lighten heavy soil or add humus to sandy soil. Protects small plants or Dutch bulbs. Holds soil moisture in summer when used as a summer mulch. Almost black in color, makes attractive bedding material.
BUCKWHEAT HULLS also furnishes considerable plant food.

Just one of the many testimonials which comes to us unsolicited:
Used Buckwheat Hulls as general mulch on Roses, Peonies, Hardy plants and shrubs. Everything stood the winter very good. Have dug the mulch under, and all plants, etc., are looking fine. I am so well pleased that I will send you another order in the Fall.—John W. Powell, Roslyn, Pa.

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Ammonia 1.6%, Phosphoric Acid .06%, Potash, .75%. Compare this with Sheep Manure; Ammonia 2.25%, Phosphoric Acid 1.5%, Potash 2%..

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100 lbs., $1.50; 300 lbs., $4.00; 1000 lbs., $12.00; 2000 lbs., $20.00
Terms—Cash With Order
Shipped during milling season, October and November

DAYTON MILLING CO. **826 Main Street, Towanda, Pa.**

On gardening for fragrance

Continued from page 136

bestows upon the garden lovers of the South and of California a treasure in the climbing, winter-blooming sempervirens. Imagine a 'Syringa' that is a graceful vine in perfumed bloom from Thanksgiving until spring. It outrivals all the family of Jasmines and near-Jasmines, even the Poet's Jasmine itself. In

The path is sheltered by yellow tree Roses (Lady Hillingdon) with mixed yellow and blue flowers below. Peruvian Pepper is the large pendulous tree on right with Loquat below; Valencia Orange on left. Residence of Mr. and Mrs. William Lee Woollett, Hollywood.; Charles G. Adams, Landscape Architect

sterner climates the common Honeysuckle is almost as gratifying as the Climbing Syringa.

The garden with room enough should always have one Honey Locust to sweeten it in early summer; the tree that will prospe almost anywhere. In warmer regions there should be, too evergreen Magnolia grandiflora and Oleanders, and Daturas.

Not only do flower-bearers fill the bill; but the incense o pungent leaves and needles is often as satisfying.

All the perfumes of Araby are not equal to the aroma tha a Pine tree distils in warm sunshine when newly wet with rain Old-fashioned herbs like Lavender and Rosemary, Thyme an Mint, Sweet Savory and Parsley, will spice the air delightfully

Let not your garden, then, be like the woman without gra ciousness, or the bird without song, or the flower without per fume.

The redemption of the radiator

Continued from page 160

the cover must be lifted and still others of decorative bronz and wrought-iron often have openings in the design large enoug for reaching the valves.

Radiator furniture is usually built to order but stock size carried by many dealers will fit the average radiator. If fine hand-wrought covers are desired to harmonize with the Spanis and Italian decoration schemes of rough plaster and wrough iron there are studios which will design and execute beautifu models, using marble for the tops and lacy leaf and flowe or amusing animal, ship or landscape motifs for the front an sides. The choice in all covers presents styles for every taste an all pocketbooks to intrigue the architect and make the interio decorator a happy woman again, while the housekeeper fond the old roof and four walls which have sheltered her since 'w built our home' welcomes with joy the many new availabilitie in radiator furniture.

The year round in the 'deep pit'

Continued from page 142

of perennials such as Lavandula vera, etc., that can't be quite depended on for coming through the winter safely.

March. Place at five-foot depths any plants of Primula obconica or malecoides that have finished blooming indoors. After a few days of recuperation in the pit, a second crop of flowers will develop. About this time place the second flooring on the stretchers, built up at the side of the walls, and start the hardier annuals under glass at the highest level.

April. Continue seed sowing; but watch the ventilation!

May. More seeds—this time with the glass off, but keep the sash near by. By this time your Azaleas and other tender deciduous material can be repotted and taken out of the pits; the biennials and crotchety perennials moved into position in the garden, and you can then cover over both pits with the second story, and use all space for flats full of transplanted seedlings.

June. Grow your perennials in flats and have lengths of coarse muslin at hand for use in shading or in case of heavy rains and hailstorms.

July. Remove second story and place one foot of sharp sand in shallower pit. There you can root innumerable cuttings of Privet, Box, etc., keeping them moist with a good watering of the hose every evening. Use the deeper pit as a sanatorium for Palms, Ferns, Begonias, or any house plant.

August. The pit is an ideal place to propagate Lilies by the new method of laying the stalks horizontally in *dry* sand to induce growth of bulblets. Scales may be peeled off and placed in dry sand to be grown in the same manner.

September. Replace second story and sow in flats those seeds that even the best of gardeners sometimes forget to plant earlier.

October. Here we are again, a whole gardening year gone by and the faithful pit substitute-greenhouse of the outdoor gardener is ready to commence again. Perhaps this time you may like to try your hand at wintering over Rose cuttings. Many Roses are comparatively easily rooted when cuttings are taken from the ripened wood in the autumn when the leaves fall.

Professor A. C. Beal has written an interesting bulletin on this subject, and the process is best described in his own words:

ROSES FROM CUTTINGS

'Cuttings are made from the previous season's growth and cut in lengths of from five to eight inches. These are buried with the *lower ends* up, in sand or sawdust in a cool cellar, out of doors in a well drained situation *below the reach of frost.* If covered to a depth of a foot or eighteen inches, and the surface of the soil covered with leaves or litter to prevent freezing, they will be found to be well callused in the spring time, when they may be planted in a soil retentive of moisture, or watered in a dry time. Ramblers, Wichuraiana Hybrids, Prairie, and Hybrid Perpetuals are propagated in this manner. Some persons deplore the waste of wood when bushes are pruned in the spring, but if this is anticipated in the fall, the shoots cut off may be utilized for cuttings.'

The deep pit may be put to one more good use if there is plenty of straw about, for the lower depths may be packed with straw and the usual method of making a hotbed may then be followed. I have never done this however, as I have a greenhouse, and dislike the somewhat fussy methods that a hotbed necessitates, but the idea is vouched for by a good practical gardener and is passed on for what it is worth.

Lilium sargale raised by Professor Crow

In Miss Isabella Preston's article on 'Raising Lilies from Seed' in the August GARDEN & HOME BUILDER some confusion was allowed to creep in through the selection of photographs for illustrations. The photograph on page 609 is that of the cross between Lilium sargentiae and regale made at the Ontario Agricultural College, Guelph, Ontario, by Prof. J. W. Crow to whom we are indebted for the photograph. This cross, L. sargale, is called by some L. George C. Creelman. The hybrid raised by Miss Preston was regale x speciosum, and it is to that cross that her description in the original article refers.—ED.

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YOU see so many beautiful homes these days! And then you see other homes which somehow just miss beauty and charm because of faulty entrance design.

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Today, largely on the advice of architects and experienced builders, many home owners are turning to these finer entrances for greater home beauty and charm.

Write for catalog G-52 of model entrances. Or send 30c for additional catalog G-34 of pergolas and garden equipment. Hartmann-Sanders Co., 2164 Elston Avenue, Chicago, Eastern Office and Showroom: 6 East 39th Street, New York City.

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Six Things To Know Before Deciding On Your Heating System

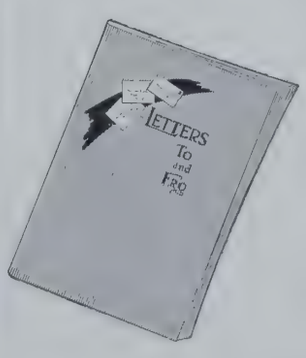
THERE are six things they want you to know, and that we think you ought to know, before spending a dollar.

The six things they want you to know are covered by six letters, written by six heat-wise home owners. The kind that have had both good and bad results, and know the why of each—how to get one and prevent the other.

To their six things we add five fuel thrift hints.

That makes eleven things in all, any one of which may mean the difference between your getting discomfort or heat happiness.

Send for the book.
Its name is "Letters To and Fro."



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the famous Autumn-Winter Ground Dressing and Soil Disinfectant

—Destroys spores of fungus and larvæ

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This unique soil stabilizer destroys the spores of most diseases that have fallen to the ground, and kills the larvæ of the rose pith borer, Japanese beetle, aphids and ants. Used with marked success at the noted Wallingford, Pa., Rose Gardens.

Order your supply of Terogen now, and *apply before covering your roses for the winter*. If black spot exists in your garden, use Terogen now to destroy the spores of disease that have fallen to the ground. At your seedsman or order direct from us as follows:

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1 lb. tins	$ .90
2 lb. tins	1.50
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Write for literature

Chemical Products Division

Rose Manufacturing Co.

Established 1897

3636 Filbert St. Philadelphia

Makers of Funtrogen Spray, the famous fungicide and fertilizer

Old American Glassware

Continued from page 126

known as Wistarburg. Then years later he began making decorative ware and between 1760 and 1780 the Wistarburg product became famous for its beauty. Excellent pitchers, bowls, dishes, mugs, vases, sugar bowls, and other domestic articles were made in both clear and colored glass, Wistar being the first to introduce the use of glass of two colors in the same piece.

A Wistarburg cream pitcher of green glass with superimposed ornament and the characteristic crimped foot

Pale sea-green candlestick from southern New Jersey where a number of glass factories flourished after the Revolution

While Wistar made the first and perhaps the finest glassware of this type, it is not safe to call it all Wistarburg, since he had imitators and it is sometimes impossible to determine from which factory a given piece came. Collectors are beginning to call it all South Jersey glass.

This ware shows an excellent feeling for form, color, and ornamentation. It is distinctively American in type. It shows no engraving, cutting, or enameling; it depends for its decorative effect on color, form, and the modeling of relief ornament.

Many colors are found in this ware, in addition to the clear, colorless flint glass and the common greenish blue tint. These colors include transparent turquoise blue, sapphire blue, aquamarine, light green, emerald green, amber, white, and brown. Pieces are also found in a fine amber brown like smoky topaz, an opaque turquoise blue, and golden opalescent tints. Very dark blue is uncommon, as are also red and purple.

Apart from the decorative effect of plain color, there were, in general, three forms of ornament employed. Very characteristic of Wistarburg cream pitchers and bowls is a peculiar relief or superimposed decoration. The piece was dipped in molten or semi-molten glass after blowing, and this second coat was fashioned into wave forms, rings, loops, festoons, spirals, and what is known as the lily-pad pattern. The second form of decoration was a slender thread or filament of glass wound spirally around the necks of pitchers, jugs, vases, etc., sometimes plain glass, sometimes a contrasting color. Third, clear glass was combined with glass of one or two colors in whorled, waved, or spiral effects, known as scrolled ware. The crimped foot is also characteristic of Wistarburg.

In addition to this fine blown glass, another product of these South Jersey factories was made in a contact mould and is called three-section-mould glass. It is less beautiful than the other, but is old and rare—perhaps the first ornamental glass made in this country—and is highly prized by connoisseurs. There were small decanters, jugs and pitchers, salt cellars, saucers, bowls, flasks, sugar bowls, drinking glasses, etc., often showing a quilted, ribbed, or sunburst pattern.

Most of the New Jersey factories which followed the lead of Wistar flourished after the Revolution and some of them in the early nineteenth century. Two of Wistar's workmen started a competing plant at Glassboro, N. J., in 1775, which later became

Continued on page 185

Wohlert's Flowering Trees

America's Finest Collection

Over 75 varieties of

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Peonies and Iris

Send for Catalog or Special List of Peonies and Iris

We furnished the Japanese Government with more than 1500 flowering trees which they presented to Philadelphia in honor of our Nation's 150th Birthday.

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Gorgeous Peonies

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THE rare beauty of prize-winning peonies make gardens lovely beyond belief

Brand peonies are the choice of peony lovers everywhere. For almost 60 years Brand Peony Farms have experimented originated and developed some of the most beautiful peonies in the country Gold and silver medals have been awarded frequently to their seedlings at national and state shows. Brand peonies always mean masses of sheer flower-beauty—graceful, luxurious, colorful blooms on sturdy plants.

Out of 500,000 different sorts originating at Brand Farms, only 40 were selected as being worthy to be included in the seedling list of Brand peonies.

All the famous prize-winning favorites with a few superb new tested seedlings are offered for 1927 planting. Full description, prices and complete instructions on peony care are included in Brand's New Peony Manual.

Every peony lover should have this book. It embodies a lifetime's experience in growing and developing peonies, tells what to do to get best results and gives a wealth of information on peony culture Write for free manual and price list. Address Box 23, Faribault, Minn.

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Eleventh National Karpen Week ~ October 15 to 22

Expect good news when you open your newspaper on Friday, October 14th. An advertisement of a good dealer is almost sure to greet you, announcing his opening of Karpen Week.

Attractive as his low prices will be, there are many reasons besides radical reductions for visiting his store during this national event. His special exhibit will be resplendent with new designs, leaders of the mode in upholstered furniture, clothed in fabrics for the newest decorative effects.

The illustration suggests how attractive are the living room groups he will show. Chairs will be there; lazy loungy ones, the graceful pull-up kind, stately high-backs, quaint Windsors. He will have a gay display of hand-woven fiber furniture.

Most important of all, every piece bears the Karpen nameplate, your assurance that only price and not quality has been cut.

Seven fleeting days and this buying opportunity will close on October 22. Don't miss it. Write now for *The Glorious Adventure of Home Furnishing (C. O.)*, and name of the nearest dealer holding Karpen Week. Mail the coupon below to S. Karpen & Bros., 801 S. Wabash Ave., Chicago; 37th and Broadway, New York; or 180 New Montgomery St., San Francisco.

ASK FOR KARPEN FURNITURE · · FIND THE NAMEPLATE BEFORE YOU BUY

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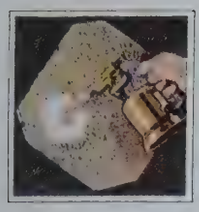
Decorators, upholsterers or furniture stores will, if you insist, obtain a variety of VELMO *samples for your selection, while many makers of better furniture use* VELMO *on some of their finest pieces*



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The white-hot flame of a plumber's blow-torch shows the absolute fire-safety of these shingles... a convincing test.

Nature's own coloring

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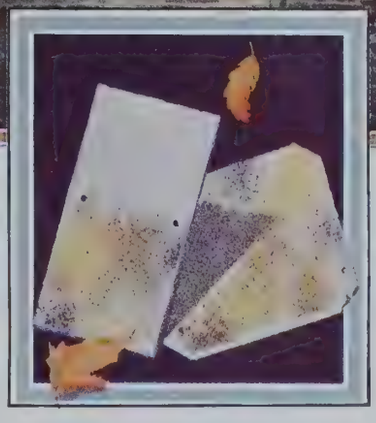

Select whichever of these two shapes you prefer ...the Hexagonal or the American. The thickness of the latter is tapered to provide deeper shadow lines.

The warm, rich beauty of autumn leaves —russet and old red, burnt orange and blue black. Colors of natural rock are combined in the Johns-Manville blend shown above. Or if you prefer these asbestos shingles in solid colors you may have them. There is old red, blue black, misty grey. They are all mineral and everlasting... and of course, being basically asbestos rock, they are fire*proof!*

You have your choice of shape too, as well as color... the Hexagonal shape or the familiar American shape (a tapered-thickness shingle).

They are not expensive! You can have one of these beautiful Johns-Manville roofs... a roof that will never wear out... for little more than a temporary roof would cost.

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Building expectations are always missed by trying to make something else "do" for what one knows should really be used.

This is particularly true with respect to Tiles. Making something else do, when Association Tiles should have been used, has been the cause of regret in every case. Many a kitchen is kept closed when showing the house to visitors because the owner is ashamed to open it.

But when the kitchen is Tiled—with what pride it is exhibited! And when there is aTiled bathroom or two, how the owner glories in such possession!

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Talk to Tiling Contractors about this important matter, and let us send you a free brochure showing Beautiful Association Tiles.

Insist upon having Tiles made in this country, and thereby help to create a better market for your own merchandise or service.

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WHEELING TILE COMPANY, Wheeling, W. Va.

MADE IN U.S.A.

ASSOCIATION TILES

Old American glassware

Continued from page 180

he Whitney Glassworks. Some fine ware was also turned out t the Isabella Glassworks at Brooklyn, N. J. Other New Jersey actories were established at Williamstown, Lebanon, Waterord, Columbia, and Milford. In the early nineteenth century he factory at Millville, N. J., was famous for colored and spiral lass canes, chains, lilies, paper weights, balls, pipes, hats, birds, nd other glass toys and trinkets.

It has lately been discovered that some of the so-called Wisarburg glassware came ot only from other New Jersey factories but also rom Pennsylvania, New York, Connecticut, and even New Hampshire. Excellent glassware, indeed, was made after 1800 in various places, not only in imitation of Wistarburg but in many original patterns. In Connecticut there were thriving factories at East Manchester (Pitkin Glassworks), Coventry, West Willington, Westford, and New London. Other noteworthy factories were located at Stoddard, N. H., Keene, N. H., Saratoga, N. Y., and Jersey City, N. J., and there were smaller and more obscure ones in New York and New England which are now forming the objects of research among antiquarians.

Typical three-section-mould pitcher in dark amber from New Jersey; recently revived interest in the glassware of this region finds much to feed its flame

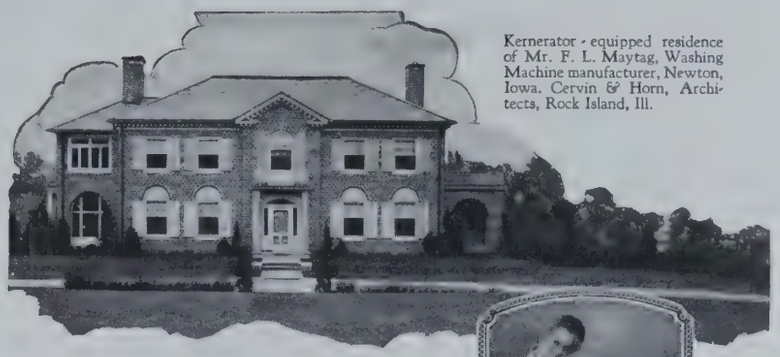
The three-section glass was blown into a mould; pressed glass was forced into the mould by means of a plunger. It came into vogue during the second quarter of the nineteenth century as a cheap substitute for cut glass. Some of it was excellent, some rather crude. The first pressed glass in this country was made at the Sandwich factory on Cape Cod by Deming Jarves about 1825, where some good blown glass was also made. The pressed glass of Sandwich included cup plates, salt cellars, dishes of various sorts and sizes, pitchers, sugar bowls, celery glasses, compotes, decanters, cruets, etc., as well as the famous dolphin candle-sticks. Some of this ware is very pleasing in its cut glass effects. Most of it was clear glass, but some of it was colored.

Dealers have found it profitable to call everything of this sort Sandwich glass, but pressed glass was made in even greater quantities in Pittsburg, Jersey City, and elsewhere. It is easily imitated to-day.

Finally, mention should be made of the pictorial and souvenir flasks which were made in many places from 1820 on—chiefly between 1840 and 1860—and which hold a great fascination for many collectors. Pieces of Stiegel and South Jersey glass may still be picked up for $10 or $15, and pressed glass for much less, but the fact that the collecting of early American glassware is not a poor man's pastime is indicated by some of the prices that have been obtained at public sales in New York.

Adventuring in Antique-land

It would be hard to discover a more delightful companion for the enthusiastic adventurer into Antique-land than Miss Esther Singleton whose article on 'China of Our Forefathers' (the first of a series, by the way) appears on page 133 of this issue and whose recently published volume on, 'The Collecting of Antiques' (Macmillan) is in itself an adventure of the most delightful kind! The erudite is so frequently the dull that to have genuine information served up with sparkle is a dish delectable indeed, and somehow or other the author has managed to convey in very contagious manner the joy and exhilaration attendant upon the pursuit of bygone beauty. This is, too, a pleasant book to handle, well indexed and thoroughly illustrated, a quick source of reference for the newly come collector avid of fact on the china, silver, glass, furniture, clocks, textiles, and metalwork of early days.—L. E. H.



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WITH convenience and sanitation ever associated with the name Maytag, of course there is a Kernerator in the Maytag home. Its "live-ability" will never be spoiled by the irritating nuisance of foul smelling garbage can and dangerous rubbish pile.

All waste—not only garbage, but sweepings, tin cans, bottles, magazines, papers, trash of every kind — is merely dropped through the handy hopper door, in or near the kitchen.

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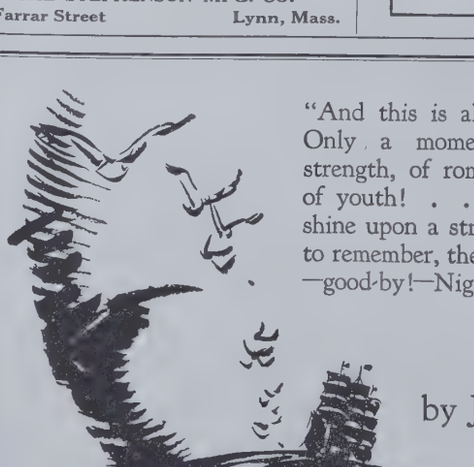

"And this is all that is left of it! Only a moment; a moment of strength, of romance, of glamour—of youth! . . . A flick of sunshine upon a strange shore, the time to remember, the time for a sigh, and —good-by!—Night—Good-by . . . !"

Youth
by Joseph Conrad

At all bookstores

Hooked rugs for modern rooms

Continued from page 153

Union may be traced to the old patterns on French carpe The women of eastern Canada are most of them skilled ru makers, and are carrying the designs of other days into ru

Amusing a naive in patte and altogeth delightful is th old hooked sta carpet in the a thor's count home

made for hom of to-day, wit variations, c course, thoug the old moti are quite reco nizable.

Aside fro designs thu copied fro textiles and ca pets importe to America, ou women have a ways found jo in making rug to their ow fancy, illustrat ing, most prim tively often the things the themselve loved and treas ured. Th 'drawing in' o the pattern i charcoal or in digo sometimes was done by the younger members of the family Children love to draw, most of them, and those who showe some taste and talent for portraying flowers, animals an quaint farm scenes were allowed to put their skill to practica use by designing rugs to be hooked by mother and the older girls

Often, however, the entire work of design and hooking wa done by the mother herself, and when the snow covered th hills, and the big red roses were alive in her memory only, sh pictured them as best she could, and worked them up wit nice red flannel. Small wonder then that some of the floral rug contain posies as big as a pie plate, for mother just loved then so, she could not bear to think of her flowers as small or weal or pale. Many such curiously designed rugs are hidden away i treasure chests; they represent the things the folks cherished an tried hard to perpetuate with bits of cloth hooked through a foundation.

Oh, there is so much of human nature, as well as history an romance woven into textiles by the women in the homes—it i there to-day as it was yesterday, and may it ever be so. Wh right now, whole communities are making rugs, making them to pay off church debts, and for missions, and for home use to cover the floors of the folks who like to get together and do constructive work just as the older generation got together and made the necessary coverings for their clean-scrubbed, wide-board floors, in the candle-light age of a century ago. Was tragedy ever hooked into a floor mat? Well, thank fortune, not so often as romance, though there are hope chests in seaside homes where the bride-to-be put her pre-nuptial gifts and treasures—rugs fashioned by loving hands for her, or that she herself hooked as she waited—alas in vain!—for the return of her sea-faring lover. I, myself, have seen some of these emblematic rugs, with love birds, and flowers, and pets hooked into the back-ground mesh most beautifully and daintily as befitted the occasion; and tradition has whispered that 'they were made for grandma, and her lover was lost at sea, and although she married

Continued on page 187

Hooked rugs for modern rooms

Continued from page 186

grandfather, and had a family, she never allowed any of us to touch those rugs!'

From a two-tined old steel fork, worn and bent, to its use in

Floral motifs lend themselves gracefully to many mediums and are often found on hooked rugs of both old and modern make

making something beautiful may seem a long step, but humble implement though it was, serving its owners on the pine table in the draughty kitchen, it had not completed its career of utility when it could no longer be used at the family meal. The very best hooks for making rugs are those constructed from the handle of a fork filed down by father or one of the boys, and even in this embryonic act in rug making, the doctrine of conservation was practiced—'gather up the crumbs that nothing be lost' was law in the early American home, and the old gunny sacks were washed, starched, ironed and used as a foundation. Then, the good pieces of material were cut from more or less worn household fabrics, and the strips were hooked into the rug, so that a hooked rug was old, really, before it was born, yet it was strong and wore well if given half a chance. The housewives of our earlier history as an American people did not have the implements that we have now, with which to keep their rugs clean, but the rugs were kept immaculate, just the same, and that accounts for their longevity.

It is not mere fiction that when company was seen driving up the lane leading to the residence there was bustling and hustling to turn the hooked rugs right side up, for at other times they were left upside down, and a logical way it was, too, of keeping them clean. Their thick nap was a ready receptacle for dust, but the smooth under side was easily brushed, and kept clean. Then when the weekly cleaning day, generally Friday or Saturday came around, the most used rugs were put out on the porch or grass and brushed. So to-day, our hooked rugs will last just as long as we treat them in accordance with their age, and previous condition of servitude.

One of the designs, delicate and yet sturdy, which are available for homes of to-day now that this ancient craft is again to the fore

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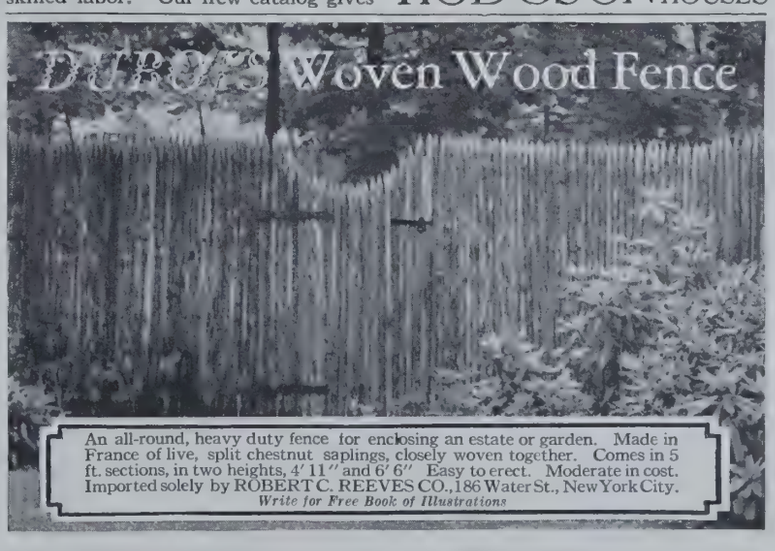

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The Greatest Garden Cleanser

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Winter protection is good and cheap insurance against loss. Protect flower beds with Imported Granulated Peat Moss. It is light and remains so; does not become soggy nor pack down hard.

What Should Be Mulched

Beds of Perennials of all kinds, Strawberry beds and beds of Bulbs, Hyacinths, Tulips, etc., as soon as hard frost comes. *All* Evergreens also should be well mulched immediately, and as far out as the branches extend. Mulch Peonies, Iris, and Roses with

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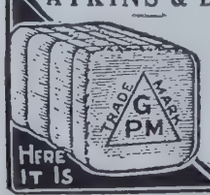

B-25
Burling Slip
New York
N Y.

Quilts of long ago

Continued from page 144

always possible for the house mother to secure a single piece of cloth as large as a bed-cover.

In such case, the under surface of the quilt was made by sewing together smaller pieces of fabric, usually of plain white. The filling was generally of wool or cotton, but cotton did not come into common use until late in the development of quilt-making. In poorer homes even this lining was sometimes made of pieces sewed together. The upper surface of the quilt was on occasion also a single piece of white fabric. In such case, the bed-cover was most elaborately quilted, the plain white surface serving to show off the quilting. Sometimes a single piece of cloth was used as a top surface, upon which elaborate designs were appliquéd, But the most usual treatment was elaborate piecing and patching, the multitude of patches making an intricate and attractive design. The three layers were then finally quilted together.

In order to make the patches exactly alike, patterns were made of tin or very stiff cardboard, and the pieces were cut to fit the patterns. In some cases the pieces were cut uniformly larger than the patterns, and the extra cloth was folded back over the cloth and ironed, so as to make creases to direct the needle in sewing the pieces together. Quite naturally these pieces were of geometric form. They had to be to fit together. So there were squares and circles and triangles and diamonds and the like. These were put together in infinite variety of patterns.

I have seen a picture of a quilt called the 'Glittering Star,' that was about as elaborate as a quilt could well be. It was a combination of appliqué and patchwork. A huge eight-pointed star of patchwork, made of small diamonds, filled most of the surface of the quilt, while the spaces in the corners and between the star points were decorated with appliquéd designs. There was also an elaborate appliqué border. The star in this particular quilt was made of figured chintz in soft shades of pink, rose, blue, green, yellow, and brown. The plain diamonds were yellow. There were 81 diamonds in each section of the star, making 648 diamonds in all. Each of these many diamonds measured exactly three inches along each side.

Another rather intricate design is found in the quilt known variously as the 'Open Stairs,' or 'State House Steps,' or 'Log Cabin.' Another interesting pattern in known as 'Ocean Wave,' 'Odds and Ends,' and 'Octagon.' This is made of triangles, which are sewed together so that the various colors make triangles and squares one within another. The 'Mexican Rose,' 'Ships at Sea', 'Open Stairs,' 'Basket of Chips.' 'Oak Tree,' and like names are fairly descriptive.

But many names seem to have neither rhyme nor reason. Thus we have 'Fool's Puzzle,' applied to a quilt which is not at all intricate in design. There are the 'Necktie,' 'Rob Peter to Pay Paul,' 'Jack-in-the-box,' 'Indian Canoe,' 'Around the Table,' 'Lady of the Lake,' 'Toad in the Puddle,' 'Lovers' Ramble,' 'Old Maid's Path,' and so on. Marie Webster has collected hundreds of these names. It would be interesting to learn when and why these quilts were so christened.

If there was any part of quilt-making that was pure tedium, I should think it must have been the cutting and sewing together of the multitude of patches. Even here, however, those early mothers had some help. For in those days families were large, and education consisted in learning the practical things that one would have to do. Hence girls were taught to sew, each girl having her daily 'stint' to do. Many patches were made by these little hands.

The part of quilt making that was most pleasant was undoubtedly the quilting. When we look at the quilting itself, we wonder how any woman ever had time to take the multitudes of stitches that went into a quilt, and we can hardly believe quilting could ever have been pleasant work. But when we consider *how* these stitches were taken, the matter seems quite different. For quilting was a legitimate and eagerly seized opportunity for social intercourse. What a log rolling or a barn raising was to the men, a quilting bee was to the women.

We should pause at this thought, because it represents so much in the history of our national life. Europe has been so long settled that we have lost many of the reasons for certain European customs. Our own country has been developed so lately that we can still see sharply how different practices came into being. They were the result of necessity. Almost everything

Continued on page 189

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Quilts of long ago

Continued from page 188

handed down to us from Colonial days came about as the result of necessity. That is the charm of these things. And our forefathers and especially our foremothers, combined beauty with necessity and produced something like the quilt and the quilting party. Both smack of the soil, of a home life that was a home life indeed.

So the quilting bee came into existence, along with the barn raising, of necessity. No single man could raise the huge frame for his buildings. No single woman could do the quilting for all the bed coverings her family had to have, so neighbors got together to do these things jointly, just as, in my state, the early German settlers had 'schnitzen parties,' and 'butcherings' to prepare the immense quantities of apples for butter making and to get the fall crop of pork ready for the smoke-house.

Even today these neighborhood gatherings are among the most welcome events in the round of rural pleasures. What

For the four-poster, the quilted spread of light weight and dainty design is fitting

must they have been in those lonely days of the pioneers! Truly it must have been like the nectar of Olympus to those shut-in housewives to have opportunity to foregather with one another and discuss the things that women love to discuss.

They knew how to work as they talked, too. When a quilt was ready for quilting, its various thicknesses were spread on the floor in exact alignment, the layers were basted together, and the quilt was fastened to the frames without ever being raised from the floor. Thus was it kept perfectly tight and without wrinkles.

The quilting frame was a device of four straight pieces of wood, to which the four edges of the coverlet were fastened, so that the fabric could be pulled taut. The frame was then raised to a convenient height, and the workers gathered around it, all facing inward, toward one another. It was as perfect an arrangement for familiar talk as it was for quilting. A dozen women could work about a single quilt. They could reach inward perhaps eighteen inches, and when so much had been quilted, the finished part was rolled inward, on the frame, and the quilters did another strip, until finally they met at the middle.

The wonder of it all is the perfection of the needlework, for no stencils were used to guide the quilters. Sometimes chalked cords were stretched from one side of the frame to the other, and sharply snapped down on the fabric, making faint chalk lines; sometimes saucers were used for circles; but on the whole there were few really effective helps. The sewers did their work almost wholly by keenness of eye and skill of finger. How they ever wrought those marvelously intricate designs found in some quilts is almost past comprehension. But they did it and did it well. And what is more, they had a good time in doing it! In these days when we chase wildly about in pursuit of pleasure, it seems to me a beautiful thought that these women found just as keen pleasure in doing what was useful.

Surely the charm of old things lies not alone in the fact that they are quaint or curious or well made, but also that they connote so much.

"AND mother and dad have made the old Homestead as modern and sanitary as our city apartment"

"Yes Clare, and the bath room—why its positively beautiful with its modern equipment. And the kitchen has a sink and laundry tubs that are just as up to the minute as you've seen anywhere—nothing at all to remind you of the old dish-pan days."
"But my dear, how have they accomplished it all without sewers like we have in town."
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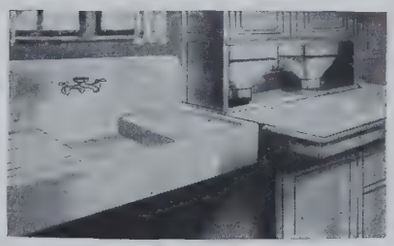

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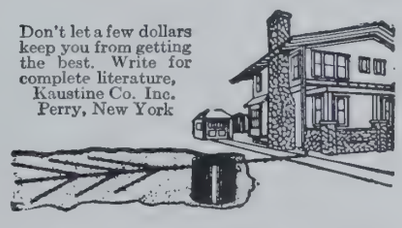

Kaustine
SYSTEMS for SEWAGE DISPOSAL

Hearthstone Editor's

C H A T

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

WALLS THAT COMPLETE THE HOME PICTURE

With modern wallboards, plaster substitutes, paints, and wallpapers, there is no excuse for cracked, faded, spotted, or inharmonious walls in any room at any time. If the wall be the old-time hard-glazed plaster, there are many paints and plaster-finishes not only easily applied but which come in all shades or can be made in all tones to suit any decorative plan. And these can be very lovely indeed, and give an unusual charm to the home. In addition to this, there are oiled wall-coverings that are put on the walls as easily as wallpaper and which do not suggest merely the old familiar blue and white squares of tile. They come in mottled plaster effects or in design and finish to resemble costly brocades. Such walls are washable and will neither crack, tear, peel, blister, nor fade. With styles for living-rooms in plain and pastel flat finish, metallic brocade or enamel finish, what need is there for an unpleasing wall? Still other washable wall fabrics resemble burlap or heavy linen, these being in fine or coarse weave and in all colors.

With the newly awakened public consciousness of the need of walls to harmonize with the style of furniture used, have come permanent wall finishes that, for want of a better name, we call 'plaster substitutes.' As a matter of fact, these are not substitutes at all, but a distinct, manufactured product that is as individual as plaster itself. Some of these are actually fireproof, containing asbestos fibres in their composition and all are decorative and easily applied even by the amateur. Some of the effects to be gained by one of these finishes (that in its consistency is between plaster and paint) are Early Colonial, English, Gothic, or Italian plaster. This material is applied with a brush, one coat supplying the texture. It can be used over any surface that can be painted, which makes its possible use widespread indeed. A color tint can be mixed with this first coat giving a very simple but pleasing finish. For richer and more beautiful effects, this coat should be sized and a soft glaze applied. Color may be mixed with this glaze, making it possible to carry out any desired plan for shading of walls or ceiling. This material gives a rough-plastered wall that suggests the fine old plaster of Italy, and its glazed surface will not collect the dust that those other walls must have done; moreover, any spots can be wiped off with a damp cloth.

Once a painted wall meant just this and no more—plain color from baseboard to ceiling; or, at best, divided at chair or plate rail and another color used. But now, painted walls mean decorated walls that are two and three toned, walls that may be stippled or spray-spattered so that there is all the charm and irregularity of design and of handwork. Panels are readily achieved by paint, making unbelievably fine walls that are far removed from the popular conception of a painted wall. Sponges, rolled-up wads of paper, patted over the wet paint or rolled up and down the wet surface, are now being used by decorators to bring variation, and where two coats of paint of the same color but in different shades have been used the result is delightful. Before painting any wall, or in fact before papering or plaster-finishing it, the wall should be considered in its relation to the rest of the house. It is a poor plan, indeed, that would have a Spanish plastered wall in the living-room with adjacent hall or library done with flowered wallpaper. There should never be violent contrasts between opening rooms; rather, a pleasing color and decorative harmony should be developed. In selecting any wall finish, whether paint, plaster, or paper, it should always be remembered that warm colors, as yellow, tan, etc., add light and cheer to dark rooms. Colors such as red, brown, etc., in their darker tones make rooms seem smaller. Cold tones, as gray, blue, lavender, green, etc., should be used with care in cold, north rooms; large designs should not be used in small rooms; scenic papers add space to any room and are particularly pleasing in halls and dining-rooms although, rightly chosen, they can bring beauty and a sense of richness and old-time dignity to the living-room. It should also be remembered that stripes add height to low-ceilinged rooms, while a too high ceiling may seemingly be lowered if the ceiling paper or finish be carried down into the side walls about 18 inches. A wainscoting also tends to lower the height of a room.

Where old walls are to be put in condition, the use of wallboards solves many a hard problem. Too much cannot be said of these new products, many of them fireproof, all of them easily used by the veriest amateur, each well-made so that it will not buckle. And each may be treated exactly as one would treat any wall. Cold rooms are made warmer with walls of these boards, ceilings may be brought down, rooms divided, if too large, attic rooms and spaces finished off with these boards, which come in large sheets ready to be nailed to the studding of the walls. One of these boards is made of sugar cane ground up and so treated that it has a rough splintery surface in some of its varieties that is highly decorative and pleasing. These walls can be tinted any color desired. Still other boards are made from ground-up wood, others of gypsum rock, the last absolutely fireproof. All make for a warm, comfortable house. Bringing beauty and harmony into a home is a simple matter in these modern days as well as being a decidedly important one. The modern manufacturer has kept pace with the awakened interest in home-beautifying and the new home standards and is not only meeting this demand, but is anticipating it. He is transforming the *old* stand-bys such as paint and plaster and wallpaper so that they meet present-day tastes and requirements for beauty, ease in using them, color, durability, and sanitation. Gone the day when a plastered wall meant a torn-up house and many workmen. Now one worker, even the amateur, can do the room himself and in short time with these new plaster finishes. Once to have a cloth-covered wall meant hard work, much sizing of material, and then a dust-collecting material. To-day the cloth wall coverings, sized, in all textures and colors, and washable, are used.

Continued on page 192

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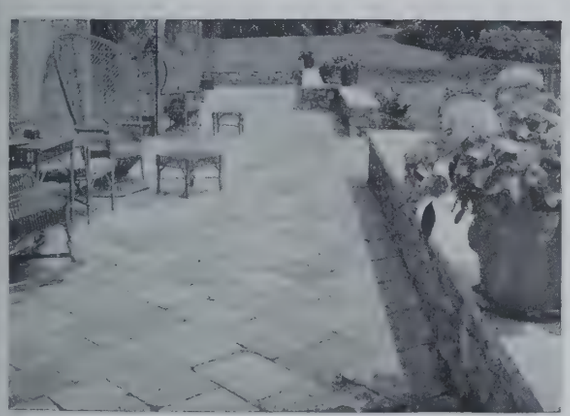

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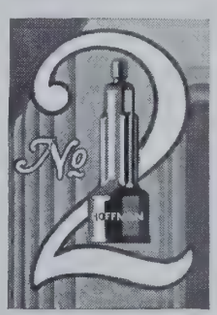

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SHINGLE STAIN
Samuel Cabot, Inc. 160
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Rising & Nelson Slate Co. 168
HOW TO USE VALSPAR ENAMELS
Valentine & Co. 177
THATCH SLATE ROOFS
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WHEN WHITE IS WHITE
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The Ruberoid Co. 340
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The Raymer Forge 367
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The Kohler Co. 104
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The Higgin Mfg. Co. 27
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C. F. Church Mfg. Co. 31
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Speakman Co. 98
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Flint & Walling Co. 116
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Standard Sanitary Mfg. Co. 138
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A. M. Byers Co. 196
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The American Brass Co. 217
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The D. W. Bosley Co. 335
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The Aeroshade Co. 128
RUSTLESS SCREENS
The E. T. Burrowes Co. 339
INDIVIDUAL WATER SYSTEMS
Milwaukee Air Power Pump Co. 304
BATHROOMS OF DUROCK
Thomas Maddock's Sons Co. 147
THE NEW VOGUE IN AWNINGS
Andrew Swanfeldt 145
FRESH WATER
National Utilities Corp. 317
FENCES FOR EVERY PURPOSE
Brook Iron Works, Inc. 349
WIRE CLOTH SCREENS
The Gilbert & Bennett Mfg. Co. 353
A GUIDE TO INTERIOR TREATMENTS
The Bostwick Steel Lath Co. 249
IDEAL SCREENS FOR CASEMENT WINDOWS
Rolscreen Co. 352
KEEP THE WEATHER OUT
Ceco Weatherstrip Co. 351
THE WEST WIND VENTILATOR
Western Blower Co. 373
CONCEALED WALL SAFES
In-a-wall Safe Co. 380

Heat & Cold

HELPFUL HINTS ON CHOOSING HEATERS
The Thatcher Co. 28
WHICH HEAT & WHY?
Richardson & Boynton Co. 159
HEATING SATISFACTION
The H. B. Smith Co. 162
WARM AIR HEATING
Kelsey Heating Co. 171
EDUCATING THE BASEMENT
The Home Incinerator Co. 250
BRICK FIREPLACES
Colonial Fireplace Co. 119
OPERATING THE HOME HEATING PLANT
Minneapolis Heat Regulator Co. 135
ADVENTURES IN COMFORT
May Oil Burner Corp. 182
MANTELPIECES & FIREPLACE FITTINGS
Edwin A. Jackson & Bro. Inc. 183
FIREPLACES OF TRUE VIRGINIA BRICK
Old Virginia Brick Co. 387
OIL HEATING
Williams Oil-O-Matic Heating Corp. 185
COMFORT HEAT
Burnham Boiler Corp. 281
OIL HEAT FOR HOMES
The American Nokol Co. 287
MANTELS OF CRETAN STONE
Wm. H. Jackson Co. 190
FITTINGS FOR YOUR FIREPLACE
S. M. Howes Co. 209
HOT WATER SERVICE
Humphrey Co. 210
PUTTING COMFORT IN THE HOME
National Warm Air Heat & Vent. Assn. 214
HOT WATER SERVICE FOR THE HOME—
Riverside Boiler Works, Inc. 218
COOK WITH THE GAS TURNED OFF
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Pittsburgh Water Heater Co. 251
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Caloroil Burner Corp. 268
THE RANGE WOMEN WANT
Armstrong Mfg. Co. 295
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The Silent Glow Oil Burner Co. 300
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The Combustion Fuel Oil Burner Co. 305
BUYING A HEATING SYSTEM
Spencer Heater Co. 316
ELECTRIC REFRIGERATION (FRIGIDAIRE)
Delco Light Co. 41
KELVINATOR & KELVINATED FOODS
Kelvinator Corporation 38
ELECTRIC REFRIGERATORS
General Electric Co. 332
WHAT EVERY HOUSEWIFE SHOULD KNOW
Copeland Sales Corp. 327
ICE BY WIRE
So Cold Refrigerating Co. 329
HEAT INSULATION FOR HOMES
Flax-Li-Num Insulating Co. 286
ELECTRICAL REFRIGERATION
General Refrigeration Co. 354
TEMPERATURE & ITS RELATION TO HEALTH
Taylor Instrument Co. 355
WHERE HEAT ECONOMY BEGINS
Monarch Metal Products Co. 215
AUTOMATIC ELECTRIC RANGES
The Wm. Campbell Co. 361
SOLID PORCELAIN REFRIGERATORS
Jewett Refrigerator Co. 365
THE NEW COMFORT
Socony Burner Corp. 366
SUCCESSOR TO THE RADIATOR
The Trane Co. 369
THE MASTER FURNACE MAN
Electrol Inc. 378

Radiators

A MODERN HOUSEWARMING
U. S. Radiator Corp. 172
RADIATOR FURNITURE
Schleicher Inc. 37
RADIATOR SHIELDS
Sodemann Heat & Power Co. 124
INVISIBLE RADIATORS
The Herman Nelson Corp. 211
RADIATOR CUPBOARDS
Home Radiator Cabinet Co. 212
RADIATOR SCREENS & REGISTERS
Tuttle & Bailey 227
RADIATOR ENCLOSURES
W. H. Johnson & Son Co. 256
RADIATORS, ENCLOSURES AND SHIELDS
Mullins Body Corp. 384
JA-NAR RADIATOR COVERS
The Fulton-Sylphon Co. 255

Kitchens

INCINERATOR INFORMATION
Kerner Incinerator Co. 39
HOW TO PLAN THE NEW STYLE KITCHEN
Standard Gas Equipment Corp. 184
KITCHEN MAID STANDARD UNITS
Wasmuth-Endicott Co. 87
FEWER STEPS IN YOUR KITCHEN
The Hoosier Mfg. Co. 100
COME INTO THE KITCHEN
G. I. Sellers & Sons Co. 197
WALL FIXTURES
Masterbilt Wall Fixture Co. 188
LAUNDRY CHARTS
Electric Household Utilities Corp. 93
KITCHEN AND PANTRY EQUIPMENT
Coppes Bros. & Zook 382

Interior Decoration

YOUR HOME & THE INTERIOR DECORATOR
F. Schumacher & Co. 44
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Elgin A. Simonds Co. 47
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The White Door Bed Co. 103
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Hampton Shops 93
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TABLES
St. John Table Co. 29

Floors Rugs

COLOR HARMONY IN FLOORS
Maple Flooring Mfs. Assn. 3
OAK FLOORS
Wm. Ritter Lumber Co. 95
PROPER TREATMENT FOR FLOORS,
S. C. Johnson & Son 54
ABOUT RUGS
James M. Shoemaker Co. Inc. 73
CREATING A CHARMING HOME
Congoleum-Nairn, Inc. 99
RUG HARMONY SERVICE WITH COLOR PRINTS
Mohawk Rug Dept. W. & J. Sloane 50
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C. H. Masland & Sons, Inc. 16
BEAUTIFUL FLOORS THE ELECTRIC WAY
Finnell System, Inc. 17
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C. W. Poulson & Sons Carpet Co. Inc. 43
RUGS FOR DIFFERENT ROOMS
Kent-Costikyan 58
BEAUTIFUL FURNITURE, HOW TO CARE FOR I
Girard & Co., Inc. 22

Fabrics Wall-papers Winc

YOUR HOME AND THE INTERIOR DECORATOR
F. Schumacher & Co. 44
THE IMPORTANCE OF COLOR IN CURTAINS
Orinoka Mills 75
WALL COVERINGS (SANITAS)
Standard Textile Products Co. 77
WHAT MAKES A HOUSE A HOME
Wallpaper Guild of America 81
THE SIMPLE ART OF WALL DECORATION
Baeck Wallpaper Co. 85
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The Chas. W. Breneman Co. 31
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Critall Casement Window Co. 251

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Rogers, Lunt & Bowlen Co. 1
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R. Wallace & Sons Mfg. Co. 153
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International Silver Co. 198
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Oneida Community, Co. Ltd. 200
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Towle Mfg. Co. 207
PATTERNS IN SILVER TABLE WEAR
Reed & Barton 244
WEDGWOOD
Josiah Wedgwood & Sons, Inc. 245
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The Fostoria Glass Co. 153
WHAT TO DO AND HOW TO DO IT
Pittsburgh Plate Glass Co. 192
CANDLE GLOW
The Atlantic Refining Co. 201
LAMPS
Carbone, Inc. 201
GIFTS OF GLASSWARE
A. H. Heisey & Co. 32

Miscellaneous

GLASS GARDENS
Lord & Burnham Co. 281
GREENHOUSES OF DISTINCTION
Hitchings & Co. 281
WHEN YOUR TREES NEED THE TREE SURGE
The Davey Tree Expert Co. 191
DISHWASHING & DRYING
Walker Dishwasher Corp. 307
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Antrol Laboratories, Inc. 338
GREENHOUSES AND CONSERVATORIES
King Construction Co. 338
TREE TALK
F. A. Bartlett Tree Expert Co. 339
CORRECT PROTECTION AGAINST FIRE
Foamite-Childs Corp. 339
MODERN LIGHTNING CONDUCTORS
Boston Lightning Rod Co. 339
PORTABLE ELECTRIC HOME FOUNTAINS
Jewel Electric Mfg. Co. 306
HOW TO MAKE THINGS AT HOME
Fireside Industries, Inc. 339
GASOLINE AND OIL GARAGE EQUIPMENT
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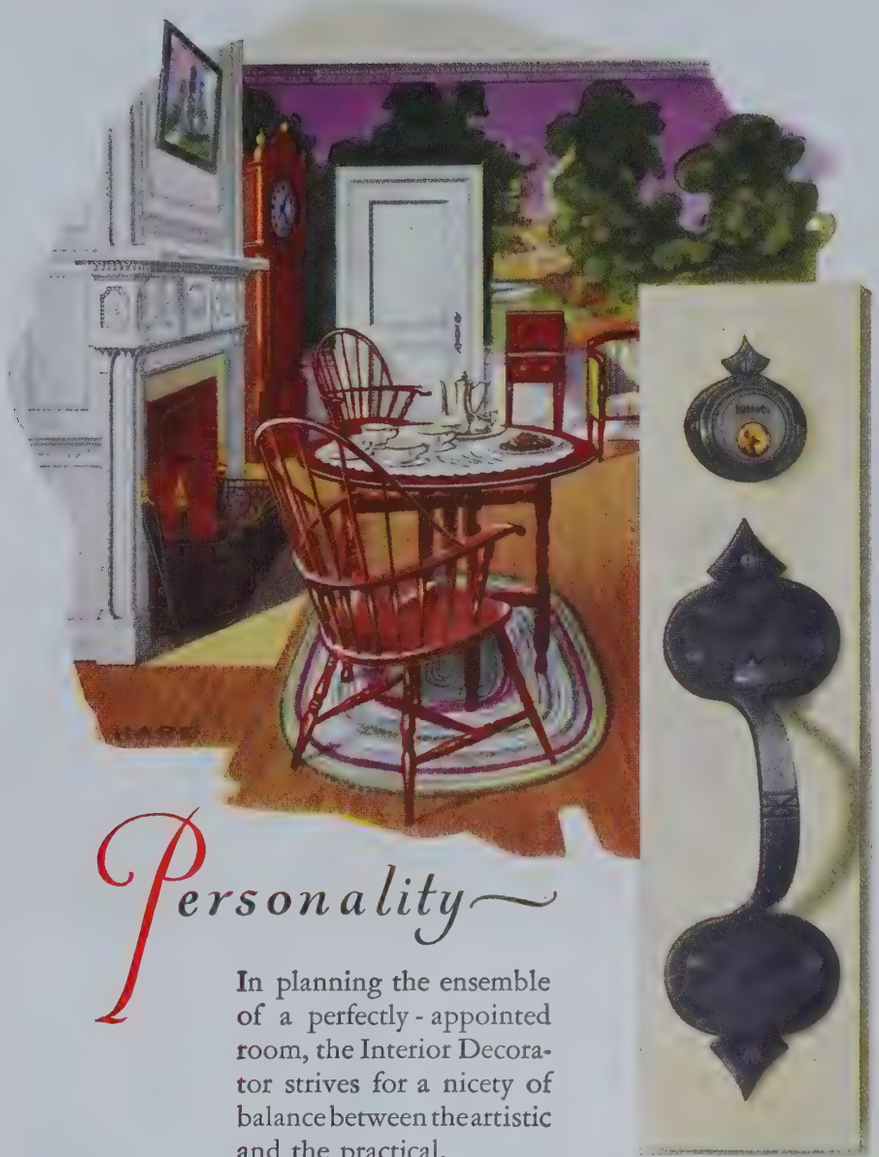

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Begonias in a lath-house

Continued from page 161

narked and of a character all their own, each individual seedling vill be different from the parent and the flower shadings will how a marked difference in range of color, from the light rose ink to salmon pink and into the deeper scarlet tones.

What a lovely flower we would have if we could with all these ther charming colors obtain a golden yellow. We are ever striv- ng for the unusual and though we find the desired color in the uberous it has never appeared in the fibrous sorts.

In the lath-house we plant the tall canes along the wall and he lower growing kinds in front.

The small-leaved kinds like fuchsioides, coccinea, and hybrida nultiflora rosea, have very small compound leaves and will hrow up a cane from six to eight feet tall; rosea with pink flowers, nd fuchsioides with bright scarlet that look like drops of blood anging down from the lacy branches.

One of these show in the photograph (page 161) as a delicate racery of vine against the wall. The round bushy plant in the oreground is a weltoniensis alba. This requires some pruning o keep in bounds as does also robusta; but when robusta is in ull bloom it has the appearance of a bush afire, for the tips of he branches are red also.

A very tall thick bushy plant is odorata alba, and in summer s covered with large sprays of white flowers that are as deliciously ragrant as a Lily. Some call ricinifolia the Star Begonia, and thers call sunderbruchi by that name. The name would fit ither one for in ricinifolia the bloom stalk will run up forty nches and then burst into a spray of bloom that makes one hink of the fireworks on a Glorious Fourth that we so love to see. With sunderbruchi the star refers to the star-like leaf. This is palmate with seven well defined points. Both species have fra- grant blooms which remain on the plants for months. Sunder- bruchi has deeper pink blossoms than ricinifolia, and the ndividual blossom is larger, though the cluster not as large. Argentea, or Silver-leaf Begonia is easily mistaken for a rex ariety, the leaves are quite large and of a silvery sheen and as t ages it becomes flushed with crimson.

A flat only six inches deep holds a couple of B. bunchi plants; hese have round thick leaves with edges scalloped or pinked nd in spring throw up many spikes of rosy pink flowers that ast for weeks. Begonia bunchi is a sport of fiesti and occasionally a leaf will return to the smooth edge, but in a well grown plant his leaf keeps to its usual form.

I have four finely cut varieties that some call the 'Maple eaf' though they are all much smaller than a maple leaf, being nly that in form. Weltoniensis rosea is the best of these and he plant is a profuse bloomer. Weltoniensis alba is similar in eafage but has clusters of white flowers. Sylvia, is a larger eaf and not so deeply cut and the flowers are a very light pink. McBethi is the finest cut-leaf of any and is a very dainty looking plant; white flowers are McBethi's adornment.

One can grow some of these plants in an ordinary room if it has a suitable window; they do well grown in a bench or box of about eight inches in depth. It should be made the length of the window and lined with zinc with an outlet at one end for drainage. Plenty of coarse gravel should line the bottom and for soil use ordinary garden lawn with about half sand, and a top dressing of rich leaf mould. This is an ideal soil for growing Begonias. Moisture should be provided in the room by always keeping a dish of water on the heater, and air should be given as often as possible without chilling the plants. Another very important item is not to keep the soil very wet, better be safe on the dry side, than lose the plants from rot. One can open a door or window in an adjoining room a few minutes daily so that some fresh air will enter the room, for plants are like humans nsomuch as fresh air is a necessity to their well being.

Rugs with a story

Lovers of our early handicrafts, particularly the Colonial, find n the old hooked rug a never-ending fascination. For those who want to fare further than the necessarily limited area covered by Mrs. Anna M. Laise Phillips in 'Hooked Rugs for Modern Rooms', on page 152 of this issue, there is still her friendly and nformative little book on 'Hooked Rugs and How to Make Them'. (Macmillan).

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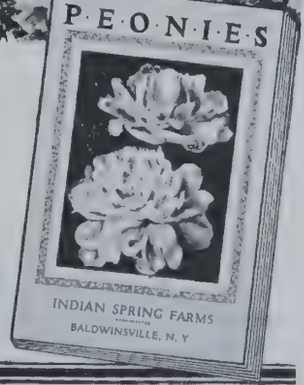

SHOP WINDOWS OF MAYFAIR

By Shirley Paine

Why not let us shoulder your shopping worries? Merely write Shirley Paine care Doubleday Page & Company, 285 Madison Avenue, New York, enclosing a check for the article you wish, and she does the rest. This is entirely without charge of any kind.

BY WAY OF ANNOUNCEMENT

WE GRANT that shopping sections are nothing new. There are probably more of them in these United States than all the channel swimmers and ocean flyers in captivity. Establishing such a service for our readers has taken much thought, for to be of real use it must embody three vital factors: originality, utility, and sensible prices.

While it is possible that you may see articles through *Shop Windows of Mayfair* before you happen upon them elsewhere, our object is not primarily to make "scoops" ahead of other publications, but to render you the most complete service possible. Thus when we find something which, although not entirely new, still has not become generally known throughout the country, it is a candidate for space here.

The choosing of such items not only requires a thorough knowledge of furniture, decorations, and the arts generally, but also a sort of sixth sense as to just what of the more modern things really have enough merit to be of any earthly use besides catering to a desire for the freakish. Shirley Paine combines this artistic and technical knowledge, garnered from travel all over the globe, with many years of professional writing and, most important of all, a practical working basis of having built up a large and going decorating business of her own.

Her services are yours for the asking. Merely write to her, enclosing a che care of Doubleday Page & Company, 285 Madison Avenue, New York, a your troubles are over. The article comes to you safely; no fuss, no both Miss Paine can be fully trusted to make alternate choices for you if you ge her your preferences. For those who get to New York only at long intervi her help will be found invaluable. Not only is this shopping service offerec connection with the various articles illustrated in these pages, but we ca it a long step farther—we will purchase any article you may wish in the w of gifts or decorations, whether appearing here or not. Shirley Paine can trusted to do a thorough job for you. Colors or materials can be matched; t hard-to-find piece of furniture stalked to its lair; that delightful bit of *l nouveau* re-discovered that you saw somewhere on the Left Bank of the Se and cannot remember just where! The thing you wish may be in Syracuse Singapore—in so far as is humanly possible she stands ready to serve you.

And please remember that this service is rendered gladly and with ab lutely no charge of any kind, either to our readers or to the shops selling articles. We consider it a pleasure to correspond with, and be of definite h to, our readers all over the world.

QUAINT BEASTS OF BURDEN AT YOUR SERVICE

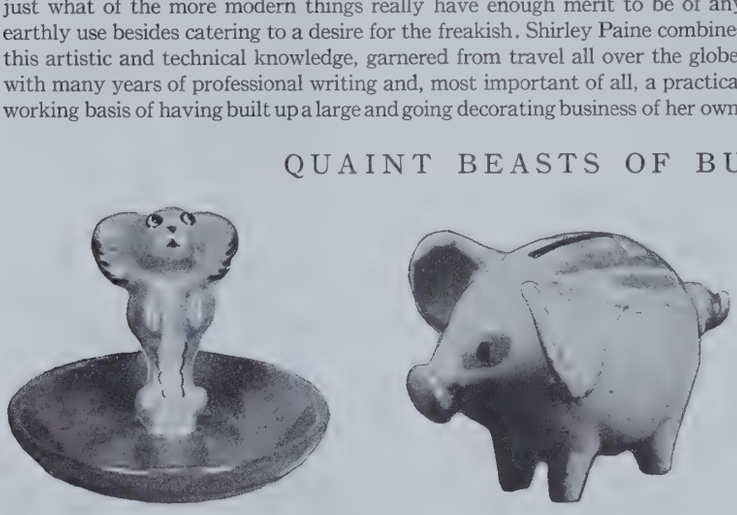

FIGURE 1

FIGURE 2

THE markets of the world seem suddenly flooded with grotesque bits of pottery or metal, but how much of it has any real use? As our eyes passed from one "artistic" horror to another the answer came in a flash—to be smart, such articles must be hand-moulded, hand-painted, and above all, useful.

Old Father Noah would have heaved sighs of relief had all his cargo been as tractable and wholly delightful as those you see here. All of them are by Continental artists who are attracting international attention. They are decorative and amusing; best of all, they work! No loafers or clock-watchers here! They hold cigarettes, matches, or ivy; they retain delectable fluids or keep books in position. The small brass animals snuff out milady's cigarette, or can be used as seals. Elephant and pig banks hold coin of the realm. And, two by two, they have all been inspected and passed by the board of censors as artistic merit as well as usefulness.

First up the gangplank comes an ash tray by Fish, famous English ar for *Vogue* and *Vanity Fair*. The Pekinese pup in Figure 1 is most wistful a entertaining. It is glazed and hand-painted in bright colors; the saucer is a r orange, the dog brown, white, and black. Each ash tray bears the signatur Fish and, happily, the postpaid price is but $2.

Whether his companion is the little pig who went to market or the one w ran home we have been unable to discover. Suffice it to say that he recalls lo gone days of childhood in a manner wholly delightful. He is hand-molded gray-white glaze and hand-painted in soft colors. The slot in the back ta

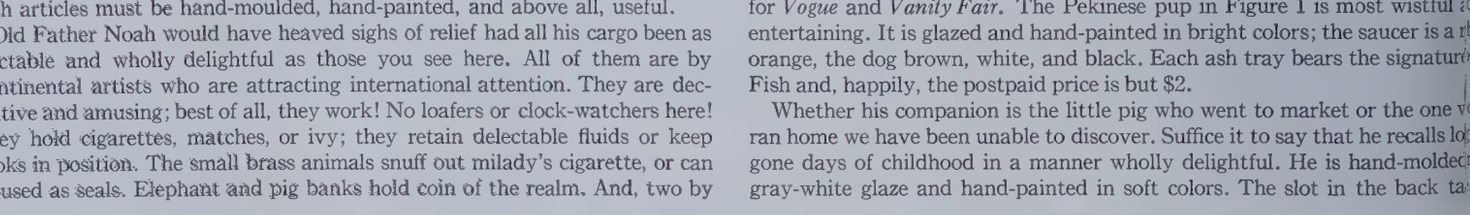

FIGURE 3

When Tea Time Comes—

WHEN tea time comes, the hostess needs just such a set as this. The large oval top Butterfly type table with adjustable wing supports serves as a delightful center around which to group these Colonial Ladder Back chairs, muffin stand and small coffee table. When used individually, as side or occasional furniture, these pieces give a pleasant touch to any room. They may be secured through the Leavens "Finished-to-your-Order" Plan, singly or as a set, stained or painted and decorated in any color motif you choose! And the cost is no greater than buying furniture the usual way.

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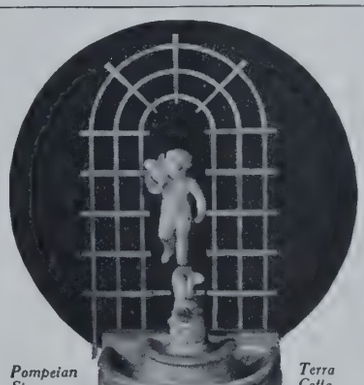

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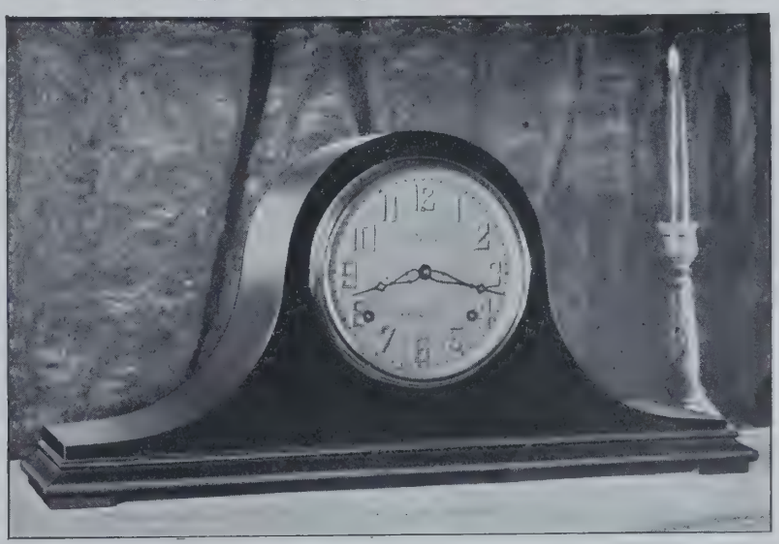

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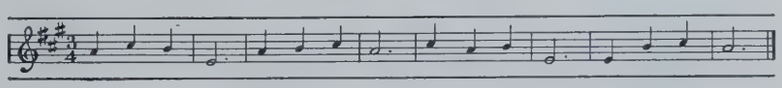

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SHOP WINDOWS OF MAYFAIR

Shopping Service

FIGURE 4

good minted gold which may be removed when—and if—desired by turning upside down and shaking. He hails from far away Vienna and his postpaid price is $2.25.

The coy mustang in Figure 2 also comes from Europe, and is cleverly modeled and hand-colored in mellow glaze. Standing five inches from tray to hoof, he makes an ideal ash receiver. He is at home in the best of society and deserves a blue ribbon in any show. The price is $6.50, postage collect.

His partner is a model of one of the best wirehaired terriers in America, cast from the original in heavy iron enameled white with a green base. He also serves as a door-stop; the fee $2.50 each, $5 per pair, postage collect.

The valiant procession in Figure 3 has a variety of uses. Here they stand on dress parade eager to work for you. All are cleverly hand-modeled and hand-painted in soft colors. From left to right we find, first, a jungle *hathi*, usable for cigarettes, matches or ivy, and finished in crackle glaze. Next comes a smart elephant bank also hand-modeled and painted in modern fashion. He holds coins which can be removed by the same routine as with the pig. The joyous elephant and the wistful calf, next in line, are both holders for cigarettes or ivy. They are refreshing bits of grotesquerie, and the glaze is splashed on in a

FIGURE 5

variety of soft colors. The elephant candlestick may also be used for matches, and with the combination ash trays and cigarette holders treading on his heels, and the sturdy little donk eyat the extreme right, is the newest thing in America. Each piece has its own unique charm, each is useful, each is inexpensive, for with the exception of the elephant bank—which is $2.25 postpaid, and the animals shown holding cigarettes, which are $5.75 postpaid—all are priced at $5.25 postpaid anywhere in North America.

The decanter animals seated in Figure 4 are not the common garden variety made in Europe of bottle glass and nickel plate for tourist consumption. They are Viennese, with the finest crystal bases and sterling heads. The heads hinge neatly. On the lock-type items with key, they snap open when the catch is turned, and average close to a fifth in capacity. They are to be found in one smart shop and have just come through the customs. The owl, Dobermann pinscher, and bull pup are all priced at $30 with lock, and $25 without lock. The Peke, being larger, is $35 and $30, respectively; all postpaid.

The clever little brass cigarette stumpers and seals in Figure 5 form a joyful group. They are hand worked and brightly polished. Each has an individual charm and action. The whole menagerie would make a nice collection; they are priced at $2.50, and reading from left to right they are: horse, donkey, duck, penquin, kangaroo, elephant, dancing hare, and rabbit.

Samovars are usually resurrected from the darkest junk shops, battle-scarred and with tarnished interiors. Their operation is always an adventurous risking of life and limb. In Figure 6 we show hand-wrought samovars direct from the land of the Cossack, and which have been electrified to meet American needs for convenience and safety. Each one has a slightly different design, and has its own distinctive Russian symbols upon the polished brass. In ten or

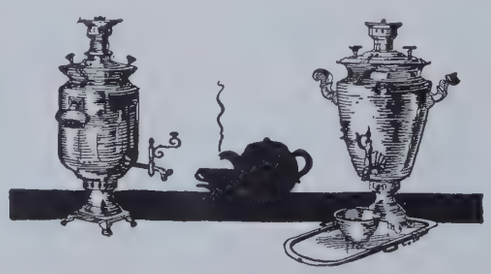
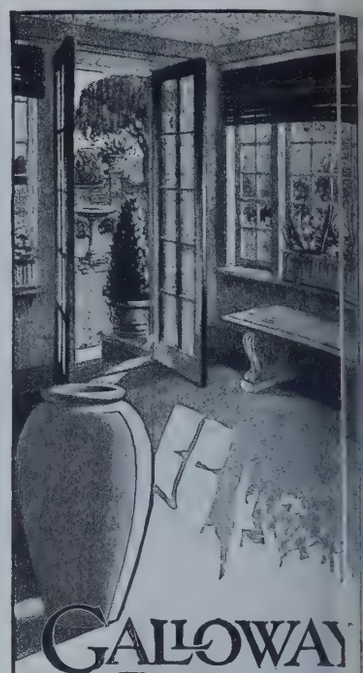


FIGURE 6



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SHOP WINDOWS OF MAYFAIR

Shopping Service

FIGURE 7

twelve quart capacity the one at the left is $60; at the right $75. The brass tray is $5; brass bowl $3.50. An American miniature reproduction in one quart size is $20. Charges are express collect outside of a fifty-mile radius.

Crystal trees are decidedly "in" this autumn season. Such delightful hobbies usually cause acute pain to the exchequer—but not here! In one of Madison Avenue's smartest decoration shops I discovered the pair shown in Figure 7.

FIGURE 8

Their design and execution are exquisite. The bases are solid crystal, overall height is eight inches, and the price is $25 each, transportation collect.

There are pillows and pillows, but it remained for another Madison Avenue studio to utilize various historical designs faithfully reproduced from original prints or other embroideries. The ship pillow is embroidered in a mixture of tapestry and crewel yarn upon a tan sunfast linen background. The flag is

FIGURE 9

red and blue, the waves are in shades of blue, and there is in one corner a little red fish. The filling is pure down, the size 15 x 20 inches. The subject was taken from the Essex Museum in Salem; the good ship *Rome*, 1829, Pickering Dodge, owner; Sam'l. Kennedy, master. The whole thing is beautifully done. These are particularly striking when used in pairs, and will make a welcome addition to the living room equipment on these early fireside evenings. The price is $15 each, postage collect.

Here is something to delight the youngest lady in the family—a doll's bathroom, no less, very handsomely furnished, as shown in Figure 9. The length of room is fifteen inches. There is complete running water service to each fixture, from a cleverly concealed tank; and the layout would do credit to any mansion. This entertaining champion of cleaner and shinier dolls is only $8, transportation collect.

Shirley Paine

I didn't buy a new rug dear... ....just an Ozite Cushion

...notice the velvety softness of this remarkable cushion

THIS soft cushion gives old rugs a new lease on life . . . gives them oriental luxury, too! A few Ozite Cushions will change the entire atmosphere of a home —lend it new richness and charm. You'll be surprised at how inexpensive Ozite is and be daily pleased by its economy. Remember: Ozite doubles the life of rugs!

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Ozite Rug Cushion

Ozite is made of sterilized hair—the only rug cushion that is "ozonized". It is everlastingly moth-proof. Pat. Sept. 9, 1924.

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130 N. Wells St., Chicago

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FEELS LIKE WALKING ON VELVET

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(Made from your own photographs or negatives)

If you could secure a card with a picture and text thereon of your own choosing; and you could have the text and your signature appear in a facsimile of your dear familiar scrawl; or, if your fancy so runs in hand illuminated text; and if you could have folder or card style; and the whole ensemble bore the unmistakable character of the finest of hand work throughout, at a price no higher than you usually pay, wouldn't you be moved to act?

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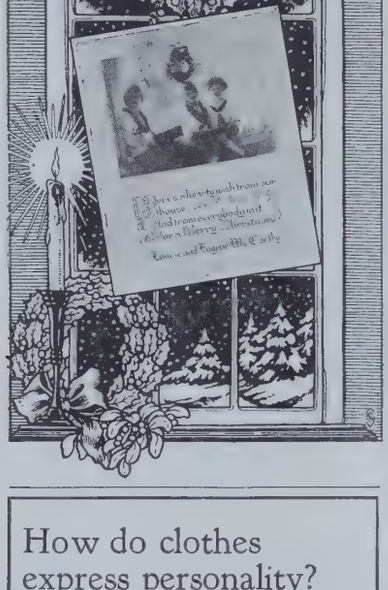

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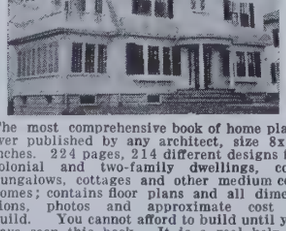

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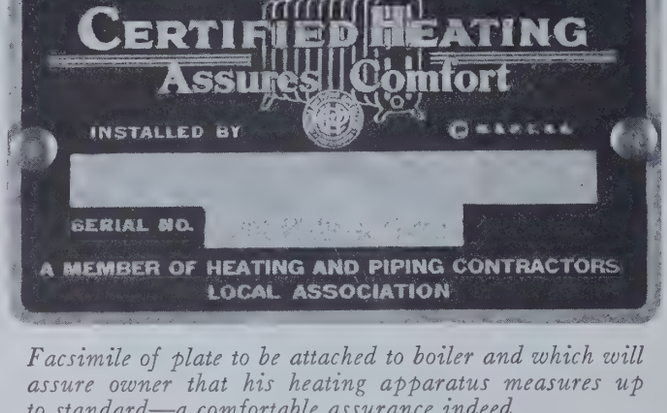
FREDERICK H. GOWING, Architect
101 Tremont Street Boston, Mass.

'Certified Heating'

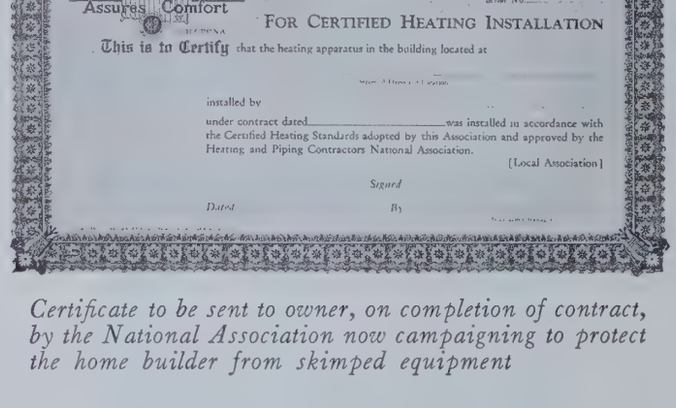
Continued from page 146

group of men who derive no profit from its operation. Their work is not philanthropic, either—it is based upon the thesis that good business ethics to-day demand that big national organizations of engineers, contractors and builders stand for and encourage only high-class equipment and workmanship. If movements such as 'certified heating' were forced by federal, state, or local initiative, it would be another picture, but it has had no such stimulus.

A somewhat similar plan has been developed to provide for definite minimum standards in electrical wiring and its installation, with the result that a 'red seal' of approval is attached to homes that have been wired in accordance with the regulations.



Facsimile of plate to be attached to boiler and which will assure owner that his heating apparatus measures up to standard—a comfortable assurance indeed


CERTIFIED HEATING
Assures Comfort
Certificate
FOR CERTIFIED HEATING INSTALLATION
This is to Certify that the heating apparatus in the building located at
installed by
under contract dated was installed in accordance with the Certified Heating Standards adopted by this Association and approved by the Heating and Piping Contractors National Association.
[Local Association]
Signed
Dated
By

Certificate to be sent to owner, on completion of contract, by the National Association now campaigning to protect the home builder from skimped equipment

There are just two reasons that prevent these and similar schemes from spreading over the country almost over-night. These are lack of sufficient publicity and failure to demand their practice. You can help out by telling the story to any friend who contemplates building and by requiring just this class of construction in your own home. Don't feel that it is a matter of too great cost for you, even if you are building a little five- or six-room home. The plan is just as applicable to a $5,000 home as it is to one costing $50,000.

A DISINTERESTED CAMPAIGN

I have no interest, direct or indirect, in any organization or individual engaged in selling or installing 'certified heating.' As Associate Editor of the *Heating and Ventilating Magazine*, I am trying to 'sell' the idea to our readers, who are, in many cases, the men who figure on and install your heating plants. If they, the heating contractors, throughout the country, carry out the idea as enthusiastically as it has been taken up, and if you, when you build, insist on a 'certified heating' job, the result will be greatly improved conditions of health and comfort in your home

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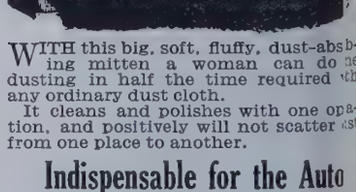

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Know your soil

Continued from page 154

HOW TEXTURE IS MODIFIED

There are certain forces, such as cultivating the soil when wet, which may tend to destroy its desirable texture. Especially is this true of a heavy clay soil, which when worked while too wet, has a tendency to puddle. That is, the soil particles are forced together in such an intimate way as to destroy the air spaces. Soil in this condition forms a hard, impervious mass, which has little power to retain moisture, and through which plant roots can penetrate with difficulty.

Some water soluble salts, such as certain forms of alkali, especially black alkali, have a tendency to deflocculate the soil or to convert it into a hard impervious mass. The continued cultivation and cropping, without any provision for the addition of organic matter (either by barnyard manure or crop residues), result in the destruction of the desirable soil texture.

BAKING OF SOILS

Soils that have been so treated as to be rendered deficient in vegetable matter or humus, or which are acidic in nature, have a tendency to bake—that is, the surface soil becomes hard when dried out, making it very difficult to work—plant roots penetrate such a soil with difficulty. The tendency for soils to bake in the intermountain western section of the country is not so great as it is in other sections, due in large measure to the fact that those soils are rich in limestone, while soils in the eastern section of the United States are deficient in this essential constituent. The lime acts as a flocculating agent, causing the fine soil particles to cling together and thus increasing the size of the soil granules.

SOIL AND SUBSOIL COLOR

There is a marked difference in color between the soil and the subsoil of the eastern portion of the United States. In many cases there is a sharp line of demarkation between the surface soil and the subsoil. This is due in a large measure to the accumulation and decay of the plant roots in the surface soil. This line is entirely missing in the soils of arid America, for native plants in that section of the country in their search for moisture have developed deeper rooted habits. The penetration of the roots of the plants to great depths and their decay have resulted in a soil and subsoil of greater uniformity in color.

In the arid section of the country the uniformity of soil and subsoil is of great importance to the cultivator, because he does not need to exercise as great precaution in plowing or digging as does his brother of the eastern part of the United States. In the East, it is of importance not to turn up too much of the raw non-productive subsoil.

TEXTURE AND MOISTURE CONTENT

The soil texture is of greatest importance from the point of view of the moisture content of the soil. This has been illustrated very clearly by King of the Wisconsin Experiment Station (see diagrams on page 154). A marble one inch in diameter will just slip into a tube one inch square. If marbles of one-eighth inch diameter be slipped into the same tube, it will take exactly 512 marbles of the latter size to fill the same space occupied by the large marble.

The surface exposed would be correspondingly greater. That of the large marble would be equivalent to 3.1416 square inches while the total exposed surface of the smaller marbles would be 25.11 square inches. If the diameter of the marbles be decreased to one-thousandth of an inch, it would take 1,000,000 marbles to fill the space occupied by one marble one inch in diameter, while the surface exposed would be equivalent to 3,141.6 square inches. So in a cubic foot of soil consisting of particles of this size, which is equivalent to the size of the average particles of silt, there would be an exposed surface of 376,992 square feet. From another point of view, a section of soil one foot square and four feet deep consisting of particles of this kind, would have exposed thirty-four and a half acres of surface!

In a cubic foot of finest clay soil the area exposed is actually 173,700 square feet or 3.98 acres! A thin film of water exposed over such a surface would consist of a large quantity of water for the use of plants. Of course, in soil consisting of particles of smaller diameter than this, such as clays, the amount of surface exposed would be markedly greater, but such a condition is not

Continued on page 204

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IS yours the home where the young folks like to have their parties? Are *you* as proud of it as you should be? If you could look at your home through the eyes of youth, would you see beauty, charm, distinction? There may have been a time when distance from large centers justified out-of-date or shabby home furnishings. But, to-day,

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AMERICAN LANDSCAPE SCHOOL
77-GA, Newark, N. Y.

Know your soil

Continued from page 203

desirable because such a soil would retard the circulation of the air and the movement of water, so that we would have water logged soils and it would make the penetration of the plant roots very difficult.

TEXTURE AND AVAILABLE PLANT FOOD

The plant food in soils of the proper texture is more available than it is in soils that have not such a texture. Tillage operations, the addition of organic matter, or other operations which put the soil in a more desirable physical condition are of importance in rendering the plant food available to the plant.

Soils that are in a hard, impervious condition do not allow the free circulation of the air and bacterial processes such as nitrification cannot be carried on properly. One of the essential factors in successful conversion of the nitrogen into nitrates is the proper circulation of the air. This process cannot properly be carried on in a soil in an improper physical condition.

In a soil having a desirable friable physical condition, the plant roots can more easily penetrate in their search for plant food held in solution. The conversion of the soil into a better physical condition by cultivation results in a better distribution of the plant food content held in solution.

The soil solution in different parts of the soil is not of the same strength; but stirring, by means of cultivation, results in a better distribution of this food material in much the same way as the stirring of the sugar in a cup of coffee results in a better distribution of the sugar throughout the solution.

THE PRODUCTIVITY OF THE SOIL

Thus the physical condition of the soil greatly influences its productivity in several different ways. A favorable physical condition renders the food more available to the plant; it assists in the conservation of the moisture, and in the availability of moisture to the plant; it results in a healthier growth and better development of the roots because it allows air circulation which is necessary for full root development; and it prevents the baking of soil.

An artist recaptures the Colonial

Continued from page 139

bedrooms tucked away in unexpected places beneath the roof.

As in story books, the best comes last. For, following a stepping-stone pathway from the house, across the drive and through a tangle of wild growth, is the artist's own sanctum—a fleet of old buildings has been brought together to form the most picturesque of studios, the sort every artist soul hankers for,but seldom is able to achieve.

The important unit in this group is Mr. Waugh's favorite studio furthest north. Once a barn, it still is structurally the same. A tall north light has been let in and the stairs moved to give access to the haymow, now a place for storing canvases. Even with the sophisticated studio fittings, it retains a primitive air, and in this elemental atmosphere, far removed from the distractions of everyday life, Mr. Waugh's most serious work is done.

Kept inviolate from curious eyes is the next of the group, the artist's workshop, fully equipped with a forge, lathe and a complete set of tools. Here the painter indulges his hobbies—an intricate bit of fine cabinetry, maybe a bit of wood carving, or the fashioning of delicate wrought-iron.

Nearest to the house is an apartment for bachelor guests or the overflow from the cottage, for guests are perennial. Each studio has access to the rock garden, another evidence of the artist's great diversity of talent. Over stepping-stones, past the fountain with its water plants and bending wild flowers, the way leads past the old white barn, now the garage, to the stone retaining wall where Mrs. Waugh's garden begins.

An encircling rim of gay perennials and annuals in seasonal sequence, it looks down on the flagged terrace before the entrance of the living-room where tea or supper is often served. The table may even be laid out under the Apple trees in the orchard, where, in spring a storm of pink petals flutters down or, in the fall, a ripe Jonathan may drop unsolicited as dessert. But, when the days grow chill, it will be the blazing logs in the great fireplace of the living-room that will prove the solace and joy of the guests who have come, as pilgrims, to "T'other Side."

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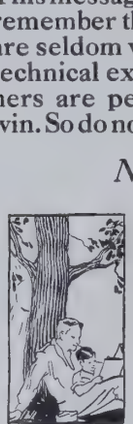
No timber shortage



Almost everyone has been induced to believe that this country is confronted by an acute shortage of timber. This is not true.

In fact, Col. William B. Greeley, U. S. Forester, urges the nation to "Use wood, and conserve the forests." For timber is a *crop*. It needs to be cut when ripe. Failure to do so means *waste*.

There is enough standing timber in the United States today to build a new six-room house for every family in this country, Canada, South America, all of Europe and the entire British Empire! And the *additional* lumber supplied by the *yearly growth* of standing trees would build a continuous row of these houses along both sides of a street reaching from New York to San Francisco.

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Without wood there could have been no America!

Stout wooden ships brought the settlers of America across the wide stretches of the stormy Atlantic. Wood sheltered them in sturdy log cabins and wood housed their descendants in colonial mansions—many of which endure today. Throughout the Thirteen Colonies wood built the homes, the churches, the town halls, the schools. Wood built the wharves, the warehouses, the stockades, the barns, the corn cribs, the bridges.

Later, the Forty-Niners battled their way over the long cruel trail to California in covered wagons made of wood. On ties of wood the railroads advanced unceasingly, West, East, North and South.

Uses constantly increasing

Twenty years ago there were less than 2600 commercial and industrial uses for wood. Today there are more than 4500. Radio alone uses more lumber than some states use for buildings.

From the staunch timbers in mine shafts to the buoyant strength of Lindbergh's immortal plane, wood serves mankind in countless and ever-increasing ways.

Wood endures

The oldest and most beautiful homes in America are houses built of wood. Many of them stand today, as sound in timber and beam, and *as livable*, as they were before the Revolution.

Wood endures—and the supply is enduring. For it is the only one of our natural resources that *grows*. The mine becomes a gaping hole—the forest forever renews.

Wood is beautiful

Wood possesses a pleasing natural beauty of grain and texture that mellows and deepens with age and defies imitation.

Wood can be fashioned and carved and fitted into thousands of charming designs.

And surely it is significant that the American architect prefers lumber for his own home!

Wood is friendly

Of all materials there is none so *friendly*, with such a sense of human companionship, as wood. Wood is warm and alive to the touch. The handle of a tool, the steering wheel of your car, the arm of your chair, the bowl of your pipe—you like the feel of them because they are wood.

Wood is economical

Wood is stronger, pound for pound, than any other material. It is easily and cheaply fitted to special forms for special needs. Its moderate cost is due today, in a small measure, to the elimination of was... There is a grade of lumber for eve... purpose, a right wood for every ne...

To inspire renewed and greater appreciation of wood, and to make more widely known its almost endless variety of uses, manufacturers of American Standard Lumber in the National Lumber Manufacturers Association are preparing an extensive educational campaign. The first thing the Association wants is a "slogan." Send your coupon *now!*

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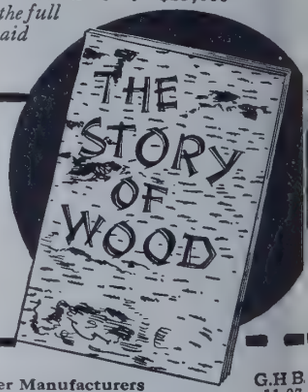
Four Prizes (each) .	**500**
Fifty Prizes (each) .	**100**
Total . .	**$15,000**

(In case of tie, the full prize will be paid to each tying contestant.)



Contest Closes December 15th

National Lumber Manufacturers Association **G.H.B. 11-27**
P. O. Box 811, Washington, D. C.
Gentlemen:—I want to enter your $15,000 Prize Slogan Contest. Please send me free copy of your booklet, "The Story of Wood," so that I may qualify.

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Byers pipe, black or galvanized, insures long life at moderate cost. Equipment with Byers, enhances the resale value of any building. Byers is found in excellent condition today in many buildings where it was installed upwards of 40 years ago. Booklet "On the trail of Byers Pipe" contains records and illustrations from many such buildings. It is sent free on request.

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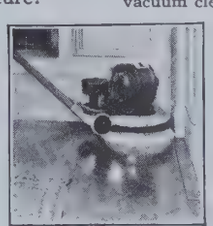
THINK of giving the floors of your home a smooth, satiny finish like that of a piece of fine furniture!

Imagine having the grain of the wood show up as clearly as though the sandpaper had just left it!



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G&HB-11-27

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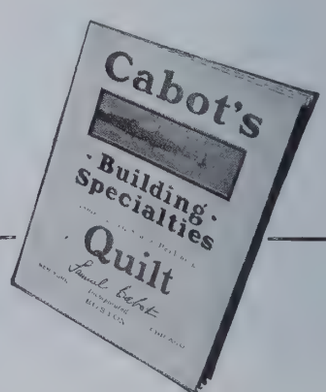

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Dreer's

Garden Roses *for Fall Planting*

It is generally conceded by both professional and advanced amateur Rose enthusiasts that the very best results are likely to be obtained from dormant plants set out in the autumn. We have just issued a

Special Rose Catalogue

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A modern Garden of Roses could not be started with a finer collection than the famous

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	Per 10	Per 100
6 inch bulbs	$4.50	$40
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Blooms born in abundant clusters, sometimes ten to a single stalk.

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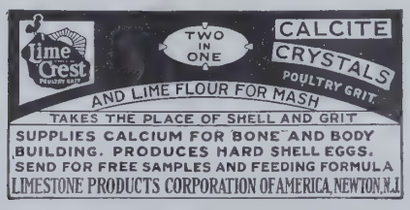
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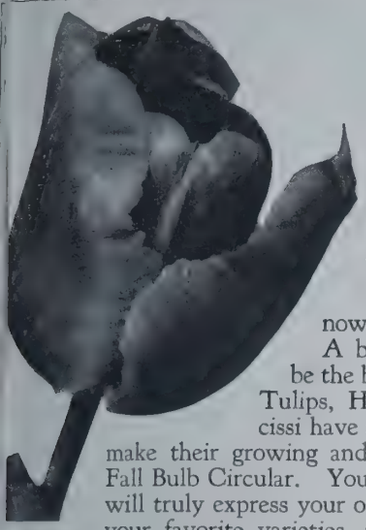

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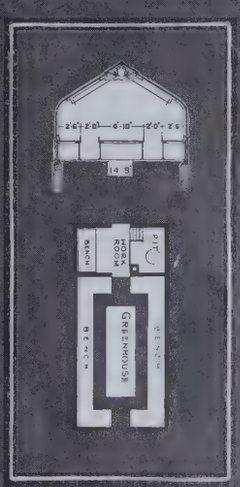

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DREER'S
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GARDEN & HOME BUILDER

VOLUME XLVI — NOVEMBER 1927 — NUMBER 3

DECEMBER FORECAST

THE Christmas season, with its spicy greens and mysterious bundles, its tradition and romance, and its spirit of friendliness and good will, has rolled round once again. And in our December number—our special Christmas issue—our readers will find a wealth of Christmas lore.

'Christmas in Colonial Days'—a vivid picture of the day and what it meant to our earliest ancestors—comes from the able pen of Esther Singleton, decorator and authority on Early Americana. 'Christmas Cakes of Famous People,' by Florence Brobeck; 'Christmas Shopping in the Big Stores,' by Ellen D. Wangner; 'Christmas Odours and Perfumes,' by Jane Dixon; Lucy D. Taylor's 'The Christmas Dinner Table'; Jack Manley Rosé's 'Candle Lighting Time'—indeed a fascinating and intriguing list that merely hints at the richness to come! And the harassed Christmas shopper will find for his selection six pages of carefully chosen gift suggestions.

Gardeners will rejoice to find a full report of the Dahlia again this December set forth by Derrill W. Hart, whose authoritative articles on this ever popular flower have often appeared in our pages. 'The Christmas Rosé' is J. Horace McFarland's contribution—a story of the delicate little flower that silhouettes its daintiness against December's snows and ice. Our Western friends will welcome 'Ground Covering Plants for Southern California,' by Kate O. Sessions.

Contents

Cover design by Frank A. Wallis

	PAGE
Come Into the Garden . . . . *Leonard Barron*	215
A Study in Serenity	216
Houses of Stucco and Stone—Fourteen pages of representative work of well-known American architects	217
Artistry of Earlier Days	232
Chrysanthemums for To-day . . . *T. A. Weston*	233
The Rock Garden Comes Into Vogue *Olive Hyde Foster*	235
Shrubbery Among Rugged Rocks	236
Maintaining Soil Fertility in Your Garden *Robert Stewart*	238
The China of Our Forefathers . . *Esther Singleton*	239
How Climate Is Reflected in Furnishing *Winnifred Fales*	240
Better Grape Growing Method . . *J. D. Luckett*	242
The Shell Girl	243
The Delight of Dining Outdoors	244
Building to Last with Stucco . . *William Francis*	245
Light and Shade Play Pleasantly Over Garden Walls	246
The Beauty and Strength of Stone	247
Garden Houses for Labor and Leisure	248
Formal and Naturalistic Stonework	249
Stone Houses of Huguenot Days . . *Henry W. Rowe*	250
Capitalizing an Obtrusive Garden Ledge *Carl Stanton*	252
Floors that Never Wear Out . *Benjamin F. Betts*	253
The Romance of Wood . . . *Ellen D. Wangner*	255
The Wall Fountain As a Focal Point	256
A Town House Courtyard	257
The Garden Door	258
Doorways to Remember	259
Up-to-date Devices for the Homeowner	260
Among Our Garden Neighbours	262
Your Garden in the Month of November	264
Hearthstone Editor's Chat	280
Shop Windows of Mayfair . . . . *Shirley Paine*	294

LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

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Plant Tulip Bulbs
Throughout November!

The garden shown below was planted two days before Thanksgiving Day in 1926. In many sections the ground does not freeze real hard until after Christmas and bulbs may be planted as long as they are available. While our choice of varieties is not as great as earlier in the season, we still have a surplus of many excellent varieties.

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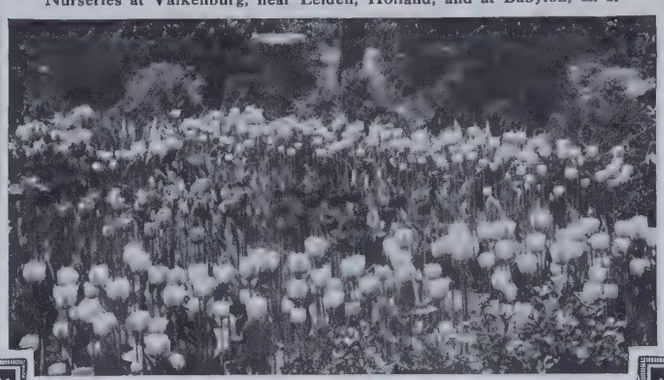

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EDWARD GILLETT

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Come Into the Garden

INDEED it has been a hectic season of Dahlia shows. Every little community seems to have its own local event, and on every such occasion it seems to really 'land'; which distinguishes the Dahlia, above all other flowers that I can call to mind, as being far reaching and touching a wider fringe of interest than any other among people who are not otherwise much concerned in matters of the garden. Much as I rejoice in this fact it still remains a good deal of a mystery to me as to why it remained for the Dahlia in its renaissance to achieve this result. Now if we could find three or four other flowers characteristic of three or four periods of the year that are equally stimulative, we might attain that long-sought-for goal of a practically all-the-year-around garden interest.

We have Tulips in their season, thanks to the arrival of the Darwins, and the Peony, Iris, and Rose. Although these have had a longer term of popular acceptance they have not produced the same furore or intensity of activity. It is not always easy to analyze the reasons that influence a certain movement. Dahlias have been in American gardens almost as long as the gardens themselves have been in existence here; and many, many years ago (as the records of the older horticultural societies like those of Massachusetts and Pennsylvania tell) there were spirited contests between those who favored that flower in those almost forgotten days, and a few steadfast growers and devotees persisted in carrying collections through the period of dullness. Undoubtedly, the flower as we know it to-day in all its modern variation of form and development of size, sufficiently justifies all the enthusiasm that it may encourage. The fact of quick and sure returns is naturally fascinating, and of itself creates the interest that it feeds. So many other plants take years to unroll their variety beauties, whereas with the Dahlia you may save the seed and attain something absolutely undreamt of and highly meritorious next year. The possibility of reward is immediate. But with the Tulip or Daffodil, requiring five to seven years, or an Iris, a little bit less, the will to achieve must precede and sustain the grower's interest.

Big or Little Favorites

THE mere size of the Dahlia itself is unquestionably a strong appeal but I suspect there is a tendency in some places to swing back to daintiness and minuteness of the Pompon for many home uses. Indeed several dealers have told me that they are already experiencing some difficulty in producing stock sufficient to supply the demands for this class. The usefulness of the Pompon as a home garden plant is certainly great. It can be used for refined cut flower decoration and general table use which is not possible with the monster flowers that usually meet us on the show tables. Each has its place, however. For my own part, I can rejoice just as much over the perfect little Pompon under two inches, just as thoroughly as I can in the ten or eleven inch monster.

One strong impression of this year's exhibitions that I have visited where seedlings have been staged has been the great advance in the standard of this class. The Dahlia itself seems to have progressed into a stage where anybody may reasonably count upon getting a satisfactory percentage of really good variations out of a trial packet of seed, although they may not be markedly distinct from known varieties.

Picking a Winner

IN THE large class at the American Dahlia Society's show for seedlings this year for which the Garden & Home Builder Achievement Medal was offered, not one of the more than thirty varieties exhibited could be casually passed by. Judging this rich amount of material occupied the gathered experts for some considerable time and it was by no means an easy walkover for the winner, and yet, when Miss Jane Cowl, who honored the exhibition with her presence on the first day, was invited to select out of the seedlings the one that should be named for her, she unhesitatingly, and almost instantaneously decided on the same bloom that the judges had already selected for the big award. It would not be wise, however, to argue from this that the expert judges might be done away with. Miss Cowl, of course, selected the bloom that pleased her most without any regard to its comparative distinctiveness and other qualifications and standards by which the experts must measure any newcomer. There is, however, much satisfaction to be had in the fact that the popular favor and expert judgment in this instance, at all events, did coincide. The detailed account of this exhibition and an analytical survey of the newcoming varieties will, as usual, be presented in the pages of this magazine in the December issue.

Exhibitions and Arrangement

VISITING a great number of shows within a short period naturally leads to comparisons. It has been my privilege to act as judge at many of these shows—at others, I was merely an observing visitor. But on all occasions I have been interested in the handling and presentation of the material in competition. All in all the staging of exhibits is improving rapidly but the average amateur exhibitor who enters a class for competition in the hope of winning a prize certainly has a good deal yet to learn in the technique of exhibiting; and beyond that, unfortunately, a good many show managers are even more in need of education than the exhibitors! The staging of exhibits in a competitive show should always be done with an eye to the convenience and instruction of the public that is to come and see. Entries in competition are more interesting when they run continuously and not scattered here and there all over the hall. The show management could easily better itself in many cases in the prompt attaching of the award labels. This is a service equally to the winner, to the loser, and to the visitor. And let it be here said to the credit of the great majority of the garden clubs that they handle these details with entire satisfaction; any negligence is more likely to be encountered in the larger metropolitan shows which, of course, is wrong.

Attention to Details

THE one big lesson that I gather from the shows and which I pass on to the small amateur exhibitor is making himself thoroughly acquainted with the classifications of the sections so that he will not run the risk of being disqualified for showing a Decorative when Cactus is called for, and so on.

One other common error for which there can be no excuse is an utter disregard of the number specifications of the schedule, as when six blooms, for instance, are staged in a class that calls for four. The amateur exhibitor has yet to learn something about 'condition' in staging, and he might even profitably experiment a little bit with the flowers of his garden before entering them into exhibition another time. Flowers must be judged in the condition in which they are seen on the table without any regard as to what they might have been when they were cut either earlier in the morning or what they will be the next day. Generally speaking, flowers cut in the cool of the day and placed in some sheltered spot, deeply plunged in water during the night, will be in better condition for exhibition than blooms cut in the early morning and carried directly to the show tables.

One thing, however, on which you may rest assured—neither freshness or lasting qualities of the flower can be improved by addition of any chemical substance to the water in which they are plunged. Nothing keeps flowers so fresh as clean, fresh water.

Photograph by H. Bagby

A STUDY IN SERENITY

All the delicate beauty of detail is emphasized by the shadows which lie crisp and quiet on the smooth surface of stucco—the ironwork balcony and grilles are full of fine grace. Residence of Mrs. J. Scott Parrish at Richmond, Virginia; William Lawrence Bottomley, Architect. The courtyard garden by Charles F. Gillette is shown *on page 257*

GARDEN & HOME BUILDER

Houses of Stucco and Stone

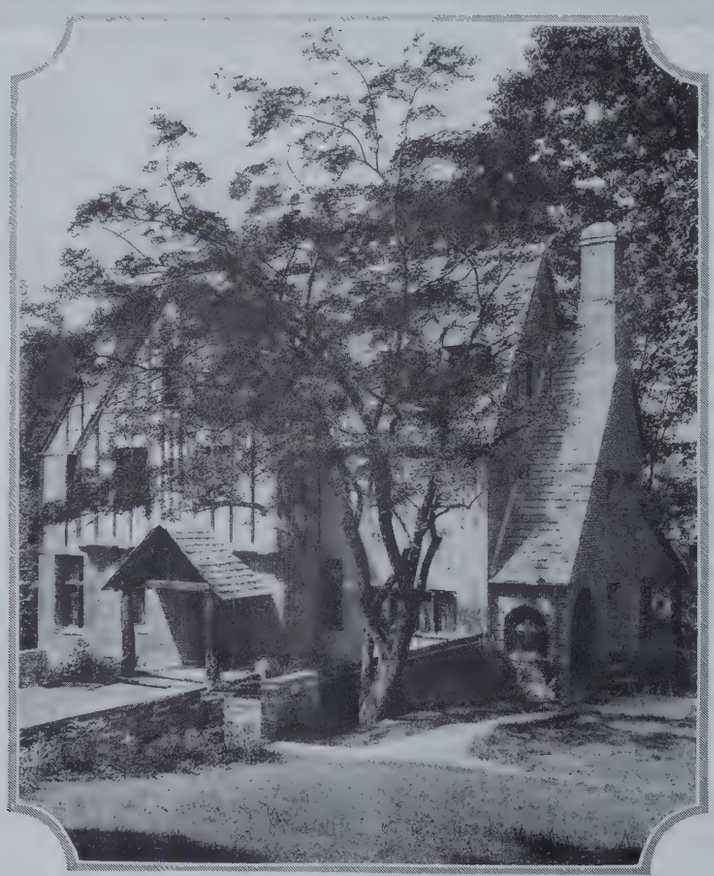
A Group of Recent American Designs

Planned for Atlantic seaboard or Pacific coast, for soft Southern climate and Northern rigors

EVER since the very early days of home building there have been four outstanding materials which men of imagination and skill in many lands have used with infinitude of effect. We speak glibly of houses of brick, houses of wood, houses of stucco or stone, as the case may be—yet, as a matter of fact, except in the most primitive architectural forms, with which we have no present concern, all these materials are found in almost every house. The brick house, for instance, may be capped with shingles or it may be capped with slate; the stucco house is offset by half-timber, by chimney of stone perhaps; the stone house in turn enlivened by carven doorway, by shutters of wood; brickwork lends substantiality to the wooden house. They constitute, these materials, a sort of fellowship, a quartette, as it were, singing together in fine harmony with varying solo emphasis.

Since brick and wood have already been rather fully discussed in preceding issues of Garden & Home Builder (May and January of the current year), we now focus attention on stucco and stone, materials inseparably associated throughout the long history of home building. Stone so obviously antedates civilization that there can never be any underestimation of its antiquity or the length of its service to man; on the other hand, the wide modern use of stucco and recent improvements in its manufacture sometimes incline one to proudly proclaim it a twentieth century product and quite overlook its past. Rather startling to come upon the statement that 'the pyramids in Egypt contain plasterwork executed at least four thousand years ago and yet existing, hard and durable'; to discover the art of stucco-work 'had reached its perfection in Greece more than five centuries before Christ'; to stumble upon detailed instructions for the making of stucco written about 16 B. C. by the Roman architect Vitruvius.

In our own Colonial period stucco is somewhat rarely found but much of the stonework remains intact, and on page 250 stone houses of the early Huguenots are described and pictured. But first let us turn to the portfolio (pages 218-231, also opposite) of current work by representative architects—little houses, houses of medium size—a group for the home builder that will fascinate and inform.—*The Editors.*



There is definite distinction and originality in this delightfully planned and furnished room which arrests attention and yet avoids the bizarre

Stucco and slate form the body ingredients, so to speak, with just a dash of brick by way of spice—outside as well as inside this house bespeaks the owner's instinctive avoidance of the commonplace

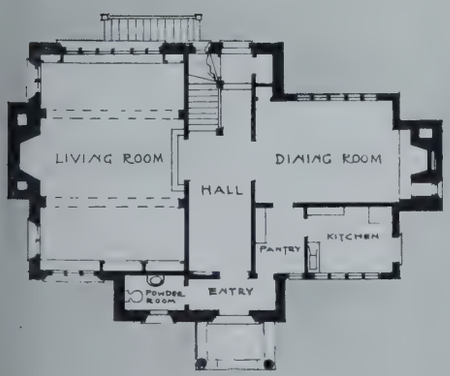
A HOUSE THAT TRULY ECHOES ITS OWNER

MR. J. Y. RIPPIN DESIGNS HIS OWN HOME at Ossining, N. Y.

Photographs by P. A. Nyholm

The broad low fireplace with its carefully and yet carelessly patterned stonework, inset in fine old paneling, draws the eye at once to this end of the living-room

Hand-hewn beams have been interestingly used to break what might have proved too large a ceiling surface, for the living-room is of unusually ample proportions



Every detail of furnishing (above) reflects the owner's flair for the original, and the superfluous has no place

Compact in plan and meeting every requirement for comfort, the room arrangement too merits attention

Photograph by Tebbs & Knell

Gleaming against its superb background of sky and sea is this house designed by Kirtland Cutter for Mrs. A. E. Cameron, finely offset by bold stonework and planting; Olmsted Brothers, Landscape Architects

A BOLD AND HAPPY HARMONY

Other houses of the attractive Palos Verdes group appear on succeeding pages

Circular balcony and entrance are ingenious and somewhat unusual solutions, and together with other detail give this residence of Miss Mary M. Cain at Palos Verdes a distinctive air; H. E. Werner, Architect

The flower border sweeps with splendid effect along this stone-held terrace at the Palos Verdes house of Mrs. A. E. Cameron; Olmsted Bros., Landscape Architects; Kirtland Cutter, Architect

Of picturesque and sturdy quality is this California lodge of soft-toned stucco with roof of random slate, a successful adaptation of Old World motif; Albert Farr and J. Francis Ward, Architects

This modern house at Palos Verdes (above) seems imbued with the mellow livableness of some old hacienda; designed for Mr. Frederick Law Olmsted by Myron Hunt

Two dwellings (below left) of the attractive Palos Verdes group. Mr. Seymour Bergstrom's home at right, W. L. Risley, Architect; left Mr. George T. Moran's by A. F. Mantz

The tower is an arresting feature and the large Olive tree charming against stucco. Mrs. Kincaid's home at Palos Verdes; Lord & Risley, Architects; garden by Olmsted Bros.

Photographs by George H. Van Anda

HOME OF MRS. WILLIAM H. DEWAR

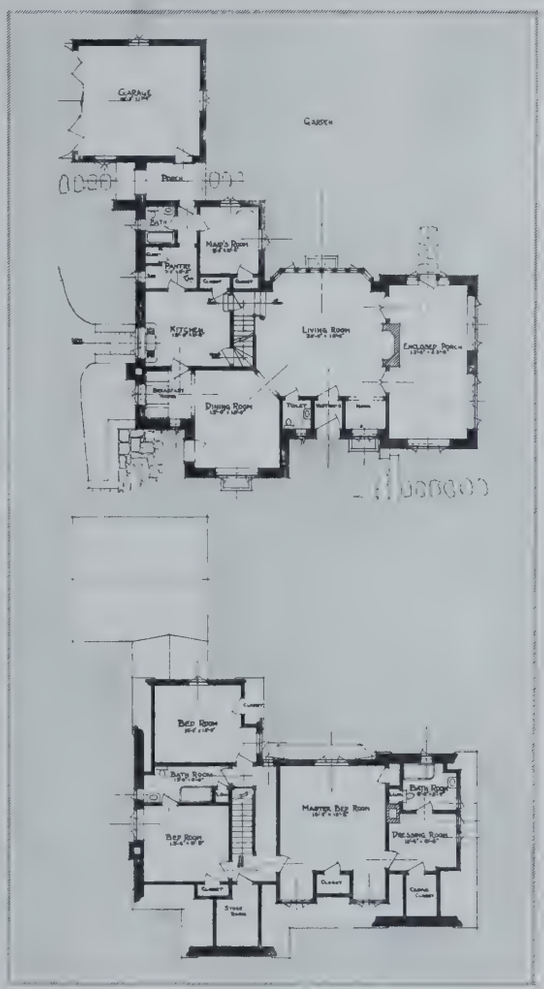
at Noble Vista, Pa.

HENRY L. REINHOLD, JR.

Architect

Exceedingly nice in mass and contour (see general view above), this stone house seems part of the earth on which it so comfortably sits

Rockeries are so often seen where they have no reason for being that it is a delight to discover one which merges with dwelling and landscape



Pennsylvania is noted for its houses of stone and is fortunate in having an abundance of native material to endow its architecture with the desirable qualities of dignity and enduringness

The low wing in the view above is the oldest part of this beautiful old homestead and the original hand-hewn rafters still remain inside

In 1916 some necessary remodeling was done to meet the present owners' needs; Delos Smith of Washington, D. C., was the architect

GREYSTONE

HOME OF MR. AND MRS EDWARD M. CHAMBERLIN

near Waterford, Virginia

Photographs by H. Bagby

The original building, one end of which appears above, was put up in 1735 by an Irish builder named Lacy and is, as might be guessed from its name, of native grey stone which has been beautifully mellowed by time

Delightful indeed is this hallway in Mr. Chamberlin's home where the old original paneling, and other detail have been kept intact; the floor is of hand-wythed oak board tongued and grooved

Interesting and unusual is this type of interior with the stonework itself as a background and deep window ledges (below). Views of the exterior showing both old and newer parts of the house appear opposite

LITTLE HOUSES ON A HILLSIDE

MARION FAIRFIELD NICKELL

THE prospective home-owner who possesses a narrow strip of land with an abnormally steep declivity on one side, such as produced by bank of river, stream, lake, or valley, may well find suggestive, the modified Norman-French farmhouse

Continued on page 279

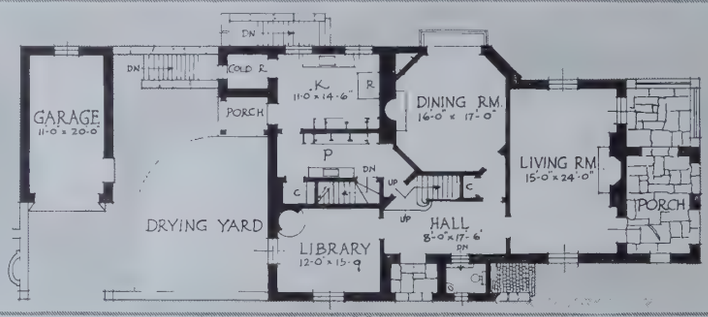
The tower is an attractive feature of this skilful Norman-French adaptation by Robert Rhodes McGoodwin; first floor plan is the one at lower right in the group of three at bottom of page

The entrance stairway is exceptionally interesting and this house, like the other two here pictured, is perched at the top of a sharply sloping hillside; floor plan below center

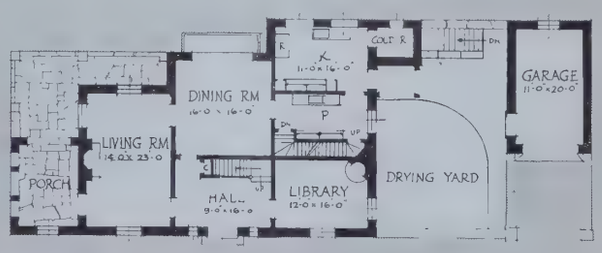
Simpler in mass but none the less charming is this third hillside home designed by Mr. McGoodwin, symmetry rather than diversity being here the secret of charm; plan below left

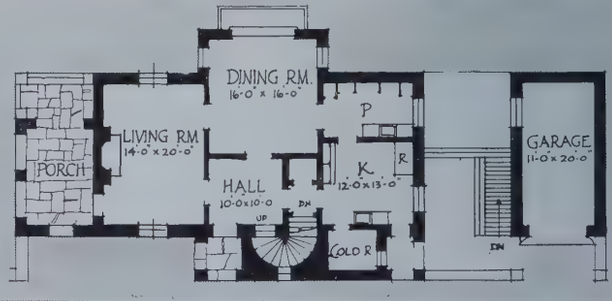
Each one of the plans shown below deserves careful study and will prove illuminating to the prospective home-builder; the center sketch gives room arrangement of dwelling pictured above right

The attached garage is coming more and more into favor for quite self-evident reasons and in these three instances has been adroitly incorporated as part of the general mass; plan below belongs to the house at center of page



Compact and yet with great individual diversity, these floor plans have been developed into dwellings of distinction —no disappointment to architect or owner when the walls began to rise; house at upper left belongs to plan below





RESIDENCE OF MR. L. G. HUNTLEY

at Pittsburgh, Pa.

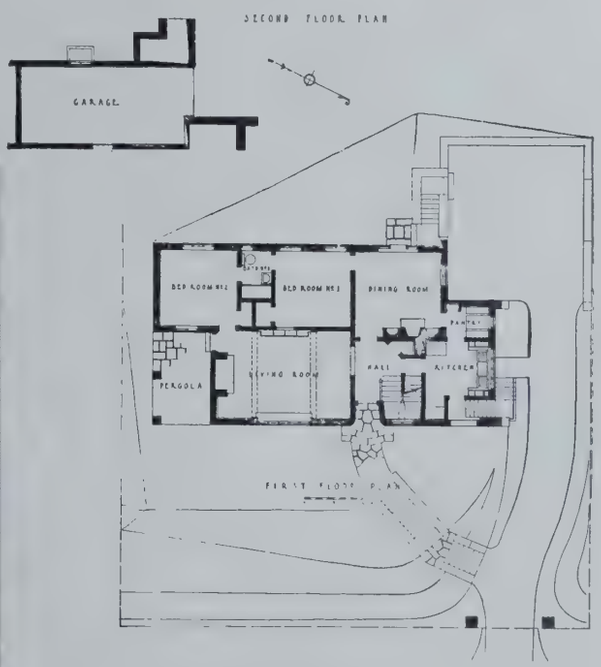
LAMONT H. BUTTON
Architect

Photographs by Mattie Edwards Hewitt

Looking at the little house above one would scarcely guess its actual commodiousness or that it is perched on the very edge of a sharp drop

Here we have the reverse of the shield, as it were, and an extraordinarily successful solution; the front of this house is shown above

SECOND FLOOR PLAN



FIRST FLOOR PLAN

Just a narrow and sharply sloping city lot which taxed ingenuity to the utmost and resulted in a building of remarkable interest—necessity is certainly a great sharpener of wits and producer of effects!

The picturesque cottage type seldom fails in its appeal, particularly to the man who enjoys a flash of the unexpected in architecture as elsewhere

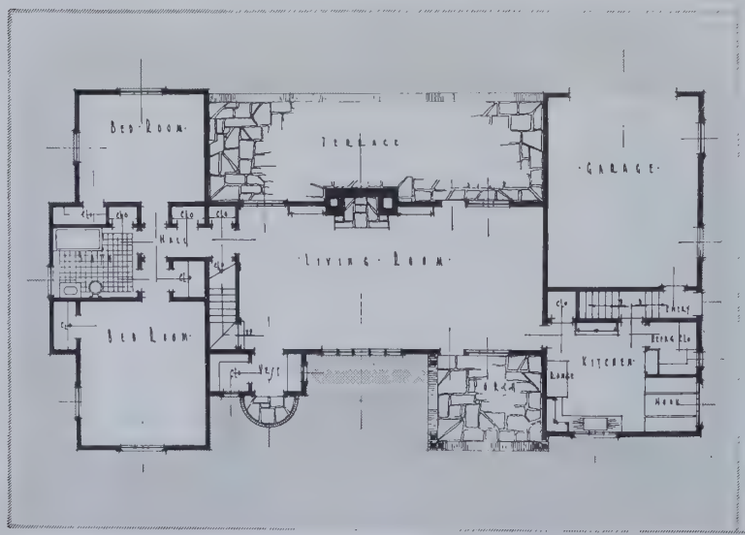
Until the plan is studied one does not suspect that the peak-roofed ell flanking the open porch is actually the service wing

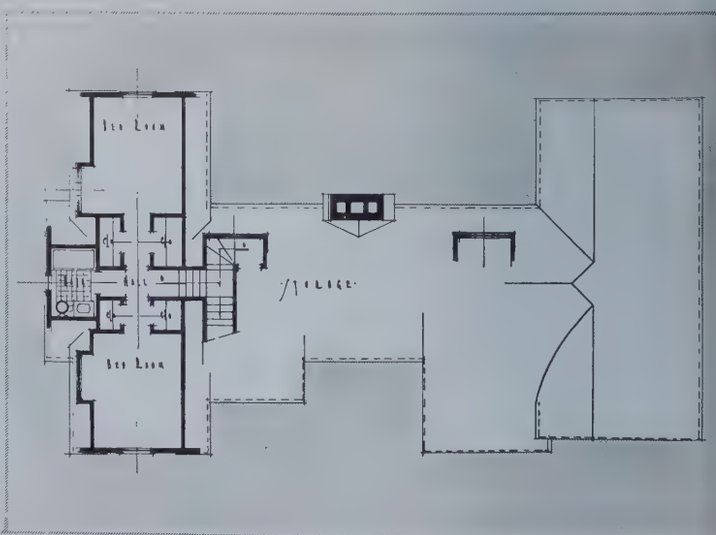
SHADOW LAWN

at Port Washington, L. I.

DESIGNED BY OTTO PREIS
FOR MR. C. A. PETERSON

Photographs by John Wallace Gillies, Inc.





Photograph by George H. Van Anda

NATIVE NEW ENGLAND STONE

Of Pennsylvania inspiration and in detail somewhat reminiscent of old Whitby Hall in Philadelphia, the home of Mr. C. A. Moore at Round Hill, Greenwich, is constructed of native Connecticut stone of an attractive pinkish-gray cast, which was quarried on Mr. Moore's own property. Unlike most of the Connecticut stone this is quite regular in texture, and well adapted to the type of architecture chosen. Henry W. Rowe is the architect

HOME OF MR. JEROME SMILEY

at Scarsdale, New York

CARL T. BRADLEY

Architect

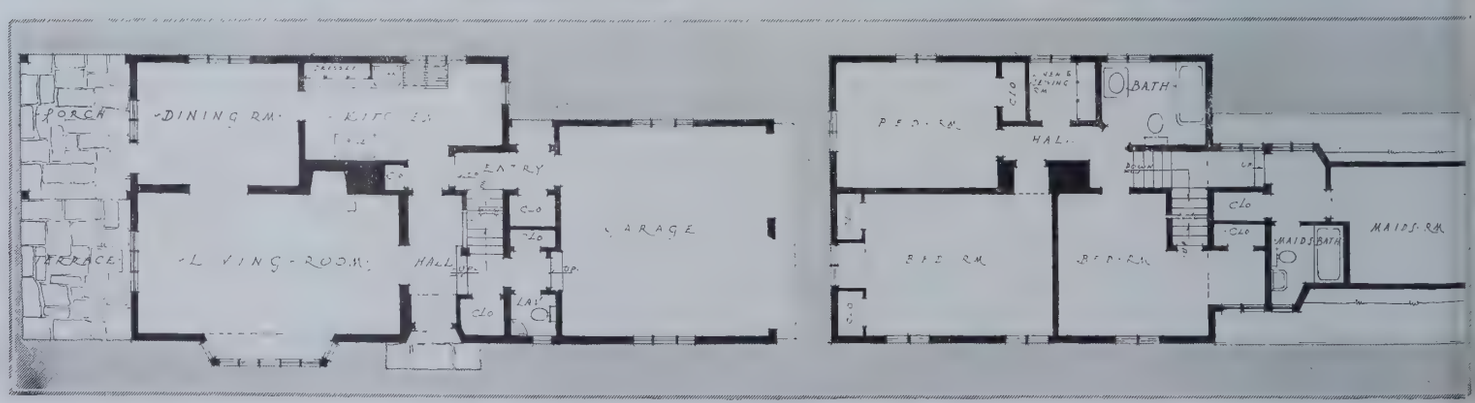
Photographs by George H. Van Anda

Delightfully free from distracting detail, a dwelling typifying the best in modern American design and without the always limiting label of any particular precedent

A frolicsome squirrel, a sedate owl, and a human head rendered humoresquely are diverting details of the carved lintel; square panes, and simple paneling, are pleasant touches too

With houses, as with costumes, it is not only the initial line that counts but the finishing touches as well—even such utilitarian adjuncts as leaders and spouts may be decorative

The attached garage gives opportunity to develop a low wing which adds welcome length to the mass; ample chimney, bay window, and well broken wall space are all good features



Attractive from within as well as from without is this broad bay with wide ledge and casements; the simple wall treatment too is quite in harmony with the character of the house, exteriors and plan of which appear on opposite page

We have only to remember the clutter and senseless ornamentation of rooms of 'the mauve decade' to realize what a tremendous advance has been made in furnishing—even the veriest tyro in home decoration can appreciate the innate dignity of such interiors as this

ARTISTRY OF EARLIER DAYS

OLD RAILINGS IN PHILADELPHIA CITY

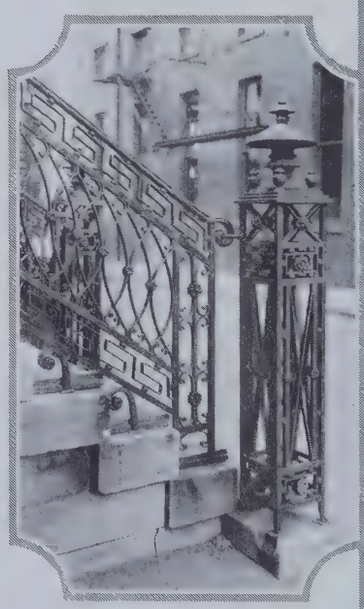
Photographs by Philip B. Wallace

There seems to be no limit to the intricacies of pattern possible, which is all the more surprising when we remember what a static substance iron is commonly supposed to be

Again beauty and utility have been happily combined, though the footscraper is here less obvious than in the simpler design shown just below (center)

This introduction of the serviceable footscraper into the design itself is rather an ingenious way of killing two birds with one stone, as it were

The home owner with a taste for iron work will find suggestion in the plainer forms, particularly suitable for the unpretentious country house



Considerable skill is evidenced in the workmanship of the more elaborate specimens of handwrought iron dating back a century or so

The circular arrangement of posts with pineapple finial affords an arresting full-stop for the gracefully flowing scrolls

Portia, one of the older Singles, still holds a place in popular favor

Wellington Wack, a new-comer, excels for pot culture. Pale primrose-yellow with reflexed rays

Supreme is an outstanding bright crimson, hardy Single. Useful as a cut flower

Chrysanthemums for To-day

Types and varieties of this dominating fall flower that can be relied upon for garden bloom

T. A. WESTON

SO FAR as the northern states are concerned, it must be admitted that the Autumn Queen is more a commercial factor than it is an asset in the gardens of the rank and file of amateurs. For some reason, not easily explainable, the majority of those varieties classed as earlies are, as often as not, so late in coming into flower that frosts spoil them. The fact that these same varieties will bloom earlier in parts of Maryland and California, indicates that climatic conditions are responsible.

Presumably no one has yet evolved a strain to meet these conditions and maybe never will, although we may hope, as nature has a way of lending a hand at times. As I see it, the reason we, in the northern sections, cannot always be sure of a good display of Chrysanthemums outdoors, is that the heat of early summer prevents active growth; and, later, the first and second crown buds, which should develop for September and early October blooms, go blind or are smothered out by the rush of growths that push forth as the nights become cooler.

There is a way to overcome the trouble and the florists and others possessing greenhouses usually succeed. But not everyone has a greenhouse; and still that does not prevent such unfortunates from having at least a few Chrysanthemums, that will flower before hard frost and even carry into November.

One of the reasons why the Californian and Maryland commercial growers succeed in harvesting splendid Chrysanthemums in August and September is that they adopt the English practice of giving the plants the more or less temporary protection of canvas which wards off the hot sunshine. The European practice is not for the same reason, however; the summers there are cooler and encourage growth, but from early September, frosts and rains are a menace, and so temporary canvas structures are erected over the earliest sorts and glass sash over the later ones, which enable them to cut clean high class blooms without heat, up to late October.

Veronica, an old Single, a leading pink of its day, fine as a garden flower, or for indoor decoration

And what California commercial growers do, the home gardener in the East can do on a small scale, even though he has to take a chance with the major portion of his Chrysanthemums. On two occasions I have officiated as judge at the early November shows of the Staten Island Horticultural Society. Practically every bloom, including quite respectable examples of the late exhibition sorts was grown under canvas or celoglass without heat, and doubtless there are other gardeners achieving equally as good success.

Having said so much, let me cite the names of some of the varieties that were prominent at the various chrysanthemum exhibitions last fall.

Taking those that, under normal conditions, flower by early November, SEPTEMBER GEM is an excellent single yellow, and of special interest because it is a 1927 novelty. VICTORIA MORI, a deep red, is another new single of great merit. Both are Totty originations.

Standard varieties that are quite dependable, especially if given some protection, include the following: CANDIDA, white, which in Europe is grown largely for early work; good both in sprays and

when disbudded; and CHARLES JOLY, rose pink. CRANFORDIA is a grand deep yellow when disbudded, while CRANFORD PINK and CRANFORD WHITE are of the same type. MRS. HARRISON CRAIG, a striking yellow and orange-red shade, largely grown for market in England; FIRELIGHT, deep scarlet; NORMANDIE creamy white, and YELLOW NORMANDIE; these latter two almost invariably bloom outdoors freely in September; SOURCE D'OR, deep bronze; SMITH'S ADVANCE, a fine early yellow if the first bud is taken; GOLDEN GLOW, bright yellow that can be timed to bloom in September if disbudded; UNAKA, pink, which also can be timed to flower by October. These are all full doubles.

While many of the singles are apt to be late, there are, nevertheless, a number of striking sorts that bloom before November and, if protected, they are delightful. RIDGEWOOD is a clear pink and fairly early; RUTH E. ADAMS is a most lovely old gold, while FERNRIDGE is deep scarlet. KITTY RICHES is the earliest of all the singles, but it is a rather weak grower. Nevertheless, it is a most dainty substitute for the popular indoor sort MRS. W. E. BUCKINGHAM. IDA C. SKIFF is a glorious amber variety and is always prominent at the shows; GLORIANA of nearly the same shading, too, is worthy of a place. MILICENT PIPER, a white, comes in earlier than Mensa; ROUPEL BEAUTY even in the open, usually gives some flowers, and it is a grand dark red; while VIVIAN COOK, yellow, is also fairly dependable as it is ahead of Yellow Mensa.

Pompons, that is, true Pompons—the average florist classes all small-flowered doubles as well as Singles and Anemone-flowered sorts as Pompons—are perhaps the hardiest of all Mums, but few of them are truly early. The various members of the DOTY family, white, red, pink and bronze, can be flowered outdoors, and ANNA L. MORAN, scarlet; CAPT. COOK, pink; ADELAIDE, deep bronze; CONNIE DICK, yellow; MRS. CHAS. H. STOUT, pale bronze; MRS. H. HARRISON, blush; GOLDEN CLIMAX, yellow; and ZENOBIA, yellow, are also fairly reliable, even without protection of any kind.

The later large-flowered varieties that have gained notoriety at the shows during the past year or two are also worth considering here, for anyone with a greenhouse can be sure of flowering them while, by protecting as suggested, all (save the very late ones) can be bloomed with success. Much depends upon the date of pinching and bud taking and it is wise to heed what the dealers who offer this kind of plants say on this point. Most specialists give the best date for 'taking' the bud of exhibition varieties, and some sorts give finer flowers from one bud than from another. However, when one has no glass, the safe policy is to secure the earliest buds that show, for if these are overcome by the growths that push out around them, the next buds may be terminals or final buds, and save for greenhouse work, these develop too late to be of service.

Among the leading large-flowered sorts of to-day must be included J. R. BOOTH, the golden yellow sport of Nagirroc, truly a magnificent variety. MRS. LOUIS B. TIM has come to the front as a white, but WM. TURNER is still popular, as is LOUISA POCKETT. These three whites were among the regular prize winners at all the shows last year. The same may be said of MRS. L. DAVIS, often called PINK TURNER, YELLOW TURNER and the curious buff sport of Turner known as BRONZE TURNER. NAGIRROC for several years has held a leading place among deep orange-yellows, while as a light yellow WM. RIGBY is almost supreme, this being a sport of MRS. GILBERT DRABBLE, at one time a famous white, and still much grown. PRIVATE J. GRESHAM was one of the best reds seen last year. ROSE DAY is a magnificent rose-pink, though not new, and another popular pink is VERMONT, which can be grown to a huge size. WILLIAM H. WAITE, bronze, and MRS. H. FIRESTONE, buff, are two famous sorts always in prize exhibits.

Bertha Fairs, another old-timer in the pinks, Single—a pleasant bit of color for our fall garden

Anna L. Moran, a real Pompon for outdoors. Scarlet—lovely in combination with some of the whites

Miss Ruth S. Bergen, amaranth, with straw-yellow zone, is one of the hardiest of all Semi-singles

Other varieties seen in fine shape at the exhibitions, usually staged by private gardeners (commercial growers, limiting themselves to a few sorts), were: ANNE NICHOLS, deep amaranth with silver reverse; MRS. E. WARD OLNEY, lilac-pink, which is said to come perfect on any bud; MISS MILLICENT ROGERS, coppery yellow and pink; MRS. RUTH TWOMBLY, rich bronze; SEMINOLE CHIEF, chestnut; MISS NETTIE L. PARKER, rosy amaranth; MAJESTIC, a grand deep buff that had won great fame in England before it reached these shores. Some of these are of recent introduction and there are probably many others equally meritorious that will yet come to the front when better known.

The medium sized commercial sorts that probably will give the amateur grower better returns than the large exhibition sorts are now quite numerous, and in the East, particularly, the following are largely grown: ALICE DAY, white; AUTOCRAT, white; UNAKA pink; BRONZE UNAKA; EARLY FROST, white and quite early; GOLDEN GLORY, yellow; GOLDEN GLOW, yellow and usually early; ORANGE QUEEN, deep orange; CHIEFTAIN, pink; SUNGLOW, bright yellow; BETSY ROSS, pure white, one of the best; and ADRIAN'S PRIDE, deepest yellow. There are many others, some of them very late.

The spidery Japanese sorts are more freakish than beautiful and save for collection purposes are scarcely worth space in a greenhouse, but the Anemone-flowered forms are truly beautiful, and always make a hit at the shows though not exhibited in great numbers. GRAF VON ORIOLA, rose-pink, is one of the finest, but other popular sorts are EUGENE LANGAULET, yellow; GRAF VON FLEMING, pale pink; SUNSHINE, yellow; RED BIRD, ruby-red; and TRIUMPH, the latter a new sort, yielding gigantic flowers when disbudded. BUFF QUEEN is another new sort of great size.

For decorative purposes, no type outclasses the singles and they are becoming more popular every year. Many private growers, as well as commercial men, and also state colleges, have raised seedlings in recent years and most of them are really good. A few varieties that are not in the ultra-late class that have been seen frequently at the shows particularly in and around New York City and I might add, I have not seen any elsewhere to surpass those exhibited by the private gardeners of New York and New Jersey, are: MRS. W. E. BUCKINGHAM, pink;

Continued on page 293

The Rock Garden Comes into Vogue

A solution at last for little spaces, dry spots, damp places, where nothing would grow

OLIVE HYDE FOSTER

FOR all its growing popularity, most people are apt to think of a rock garden as something big and unusual, difficult to attain; and you may be surprised when I say that of two standing out most vividly in mind, one was part of a shaded back yard in the heart of New York City.

Often on home grounds, of whatever size, there is a particular section which cannot be treated like the rest of the place, where the ordinary plants simply will not grow. This usually is because of its sunless, damp situation; though, on the other hand, it may be due to quite the reverse—to sunny, dry, sandy conditions. In either case the spot can be made unusually charming by simply finding the plants, shrubs and vines that require such special environment and establishing a rock garden that will appear a very part of the landscape, with material requiring the least possible attention, yet attractive all year through.

Such a small, unproductive spot is apt to be the greatest problem with city and suburban folk, and the solution found by a friend, with an east to west 4 ft. wide, 25 ft. strip along the walk between two houses, has proved an object lesson to all visitors. On one hand she has planted a fine collection of wood Ferns that attain a height of over 3 feet, with a single tall, sturdy Jack-in-the-pulpit for contrast. On the other side of the narrow walk, stones are carefully banked against the house foundation, not higher than a foot and a half at the back, and filled in with rich woodland soil. Here flourish wild plants of that special locality together with the gems from other parts of the country sent by vacationing friends interested in the project.

So delighted are callers with this approach to a small backyard garden, that they never notice its narrow limits, but instead grow enthusiastic over its naturalistic effects. So many of the plants have been contributed that the owner now designates it her 'friendship garden.'

The little rock garden first referred to, in New York City, was so shaded at the south end by a tall business building, it was useless to attempt ordinary flowers. Consequently small broken stone was laid to form an irregular outline about three feet high at the ends, tapering down nearly to the level at the center. It was not necessary to set stones all the way from the front edge to the back (where plenty of good garden soil would hold the rain); but the stones were laid, one row on top the other, so as to leave pockets of the earth big enough for the roots, and at such a slant that the water would drain toward the back. A few large stones are better than many little ones, and any small depression in the rock can also have its earth pocket and some special treasure.

While soil from the woods—where years of falling leaves have produced the acid condition many of these plants require—is desirable, good garden loam with a little well-rotted barnyard fertilizer should be put in the pockets for the hardy perennial plants needing that kind of nourishment. In this way, both classes can be utilized in one garden, to secure the greatest variety and success.

Wall gardens, made by filling in the interstices of old stone walls with proper earth, may be diversified in this way, with vines dropping over the top, and the taller, hardy perennials nestling in clumps along the base. Indeed, a stone wall could easily be backed up against an unsightly

Continued on page 276

Quite in a natural setting Sempervivum arachnoideum in bloom with globiferum and tectorum alongside. The large leaf is Sedum acre with S. stoloniferum in front. Bolton Hall, Pelham, N. Y.

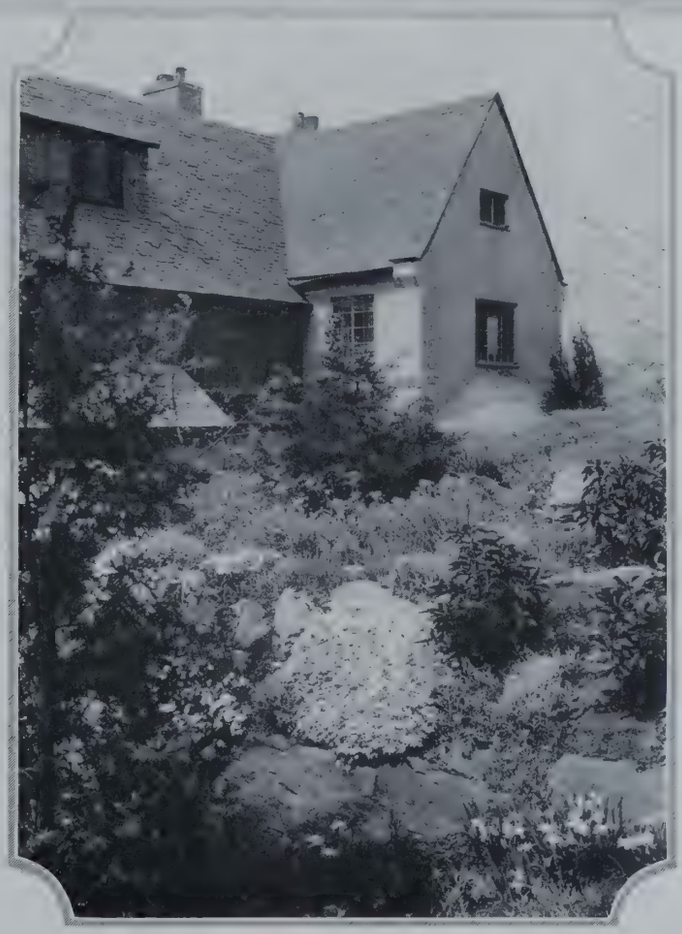
Photographs by Harry G. Healy

Where there is space a rock terrace or slope is an ideal setting for dwarf shrubs and evergreens, as was felt by Mrs. C. A. Schwab in planting her garden at Riverdale, N. Y.

To the left we see a different treatment by Mrs. J. J. Hamilton, in another Riverdale garden. The bolder herbaceous plants and ferns predominate, with a few real rock plants

SHRUBBERY among RUGGED ROCKS

The fortunate possessor of a home site placed in a reasonably rocky environment has an unbounded opportunity for treatment that is individual and personal. The rocky out-



crop is used as a setting for plants chosen to fit the exposure, and a small pool can be introduced. Garden of Mrs. D. C. Griffith, at Scarsdale, N. Y., designed and planted by her

A TRIO OF owner-designed ROCK GARDENS

Maintaining Soil Fertility in Your Garden

Modern ways of substituting and improving upon oldtime manure

ROBERT STEWART

Dean of the College of Agriculture, University of Nevada

EVERYBODY recognizes the importance of organic matter in the soil and it has been the frequent custom of many practical men to judge the value of a given soil by its color. By this standard a dark colored soil, rich in organic matter, has a much higher value than a light colored one. Now this dark color is due to the presence of well rotted organic matter known as humus, and while color is not always a sure index to fertility, nevertheless a dark colored soil is usually a fertile one, when other conditions are favorable. Light colored soils, unless heavily fertilized, are generally less productive than dark ones.

The organic matter of the soil is derived from the plant residues of crops grown on the soil together with added plant and animal material. It is present in the soil in all stages of decay from freshly incorporated plant residues to the well decomposed humus where the original nature of the material can no longer be recognized because the original tissue has been destroyed.

WHAT ORGANIC MATTER DOES

Organic matter, or humus, in the soil is beneficial to the soil and crop in many ways: it has an important physical effect on the soil; it increases the power of the soil to hold water; and it brings about granulation which improves aeration and drainage. Well rotted organic matter darkens the color of soils and makes it warmer on bright spring days, thus hastening the germination and early growth of the young plants.

Organic matter serves as a source of food for the beneficial bacteria of the soil, and, in the decomposition of organic matter by bacteria, acids are formed which act on the insoluble plant foods in the soil and thus render them available for the growing plants. Organic matter contains nitrogen in a form which is not easily lost in the drainage water. It is the soil's storehouse for nitrogen which is slowly converted into a form which can be used by plants. The furnishing of nitrogen to plants as needed is even a more important function of soil organic matter than are its physical effects on the soil.

In a state of nature much organic matter is lost from the soil by fires. On rolling lands it is lost by erosion where the surface soil, rich in organic matter, is bodily carried away by rain or by wind. Under ordinary conditions organic matter is lost from the soil by leaching and by the processes of decay, while it is necessary for organic matter to decay in order that nitrogen may be liberated for the growing crop, one must realize that it must also be economically conserved so that its supply may be maintained.

From a knowledge of the amount of nitrogen present in the soil, removed in the crop, and lost in the drainage water, it is possible to measure quite accurately the loss or gain of soil organic matter.

A rich brown silt loam soil contains 0.25 per cent. nitrogen or approximately 5,000 pounds of nitrogen in the plowed surface of an acre soil. Peaty soil is particularly rich in soil nitrogen and contains 1.7 per cent. nitrogen or approximately 35,000 pounds of nitrogen. Under humid conditions the loss of nitrogen from the soil in the drainage water is approximately 30 pounds per acre per year. This represents the decay of organic matter equivalent to three tons of barnyard manure.

Again, nitrogen is used in the production of plants, and in most cases of garden crops this nitrogen must come from the soil. For example, for every ton of cauliflower produced, 8 pounds of nitrogen are required which represents the decay of organic matter in the soil equivalent to one ton of ordinary barnyard manure. In the ordinary production of garden crops, therefore, there is a constant consumption of soil organic matter.

It is essential that this decomposition take place in the soil so that the necessary nitrogen may be furnished to the growing plant and other mineral plant foods may be liberated. Such decay of organic matter gives 'life' to the soil and the successful gardener will bring about conditions favorable to such decay. But he must fully realize that the soil organic matter will become rapidly depleted by this process unless provision is made for the addition of organic matter in some practical economic way.

This is done naturally in a state of nature. The grass or the leaves of trees remain on the soil which produced them and are slowly incorporated into the soil and this gives rise to the rich dark color so noticeable in virgin soil.

As soon as man begins to produce crops on the soil, however, conditions are entirely changed. Usually everything except a small amount remaining in the fibrous roots is removed from the soil. In many cases the gardener is very careful to finish the process of spoliation by carefully burning off any organic material which may remain in the form of plant residues. If the productive capacity of the soil is to be maintained the gardener must adopt methods of not only replenishing but actually increasing the organic matter or humus content of his soil.

There are only five practical ways of adding organic matter to the soil: (1) by the accumulation of organic matter when the soil is kept in permanent crops as in pasture; (2) by the incorporation of plant residues such as straw, stover, chaff, weeds, etc.; (3) by the use of special green manure crops for plowing under; (4) by the addition of animal excrement as barnyard manure or human excrement; and (5) by the utilization of all kinds of organic matter in the form of composts.

THE USE OF GREEN MANURE

From the point of view of the gardener the first three of these methods need not be considered.

The gardener may take, however, a leaf from the book of experience of the Japanese and Chinese farmers and secure green manure grown on other soils. In China and Japan where holdings are so small that the gardener cannot afford to grow the green manure crop on his own garden, it is gathered on the mountain side or hill lands, or cut from the numerous canal banks and even the canals themselves. Many boats are used for carrying tons of the long, green, ribbon-like grass which is cut and gathered from the bottom of canals. Organic matter for green manure is also cut from graves, waste mountain and hill lands and laboriously carried to the small holdings, so highly does the Oriental gardener appreciate the value of green manure for soil improvement. It is also the common practice to plant Soybeans in the space between the rows of other crops. About one week after the main crop is harvested the Soybeans which frequently produce (to the acre) two and a half tons of organic matter rich in nitrogen are turned under and the ground

Continued on page 286

Among the favored table wares of our ancestors were colorful game sets in Spode china

Silver lustre pitchers were both plain and figured and always highly valued and decorative

All the older potters made beautiful lustre-ware, cups and saucers as well as pitchers

The China of Our Forefathers—II. American Period

The story of American tableware from 1800 to 1900—characteristic designs and patterns

ESTHER SINGLETON

LONG after the Revolution our ancestors continued to import china. The few American potteries dotted throughout the country supplied only the housekeeping crocks and jars and other kitchen ware and table articles for rural and for poor people.

As handsome china was endeared to families by association with past generations, patriotism did not invade the home and force people to throw away their old china or prevent them from restoring its loss through breakage. Consequently, there was no drastic change in the china cupboard. This was particularly true of the people of the Southern States, who were too English in inheritance and too rooted in manners and customs to turn from the furniture, china and silver that they had been accustomed to use. However, they kept up with the new fashions as they came in and, therefore, we find in the early years of the century quite a flair for the Empire models and decorations in china as in all other decorative arts. Those who could afford it bought Sèvres and those who could not afford Sèvres bought the interpretations of the Empire style by Spode, Wedgwood and other English potters. A good deal of lustre-ware, which was of a still cheaper grade, was made in Empire, or Napoleonic, models and decoration.

Lustre enjoyed a great vogue at the beginning of the Nineteenth Century. The enormous amount that has survived proves how generally it was used and how long as well. All the Staffordshire potters made lustre after Josiah Wedgwood produced his gold lustre in 1776 and his silver lustre in 1780. Spode made lustre, too, and lustre was produced at Leeds, Swansea and Bristlington.

Continued on page 278

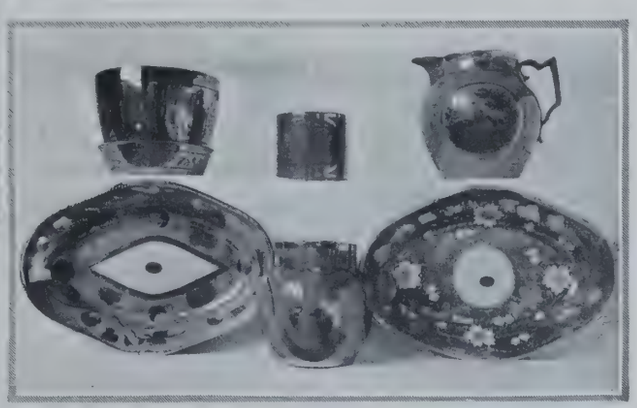
Some of our clearest pictures of early days are held in such old china plates

Much Old Blue Staffordshire held historic scenes, as this of Castle Garden at the Battery

Of all the blue dishes so favored in earlier days none was so beloved as Willow-ware

In this collection of Francis P. Garvan are rarely lovely examples of purple lustre

So prized are the genuine Liverpool jugs nowadays that this sold for over one hundred dollars



Lustre was made in gold and silver and purple tones often, with gay stencilled motifs

First of all be sure that your home is comfortable, then go ahead with your chosen style. There is little that is typically Italian or Spanish in this homelike living-room, but nevertheless it embodies the fundamental Mediterranean qualities of strength, and peace, and vitality

How Climate is Reflected in Furnishing

The Mediterranean influence in modern America—comfort and suitability the true basis of household styles

WINNIFRED FALES

CLIMATE plays a far more important part in our personal surroundings than we consciously realize, and if we leave this important factor out of our calculations when we start to build and furnish a home, we are apt to reap disappointment. In North, South, East and West we find the domestic ideal receiving various interpretations to accord with the individual environment. The Eskimo's idea of what constitutes a comfortable and presumably attractive home has stood the test of time at the North Pole, but transport the latest model igloo to the equator and it is easy to picture the deplorable result.

The thick walls, overhanging roofs, and tiny, deeply embrasured windows of Egyptian dwellings do not represent an arbitrary ideal of beauty, but were devised to afford protection from the fierce glare and heat of the African sun. Reproduce such a house in chill New England where the pale sunshine is too precious to be excluded, and it would inevitably prove gloomy, damp, and depressing.

Even in the choice of the structural materials from which the house is built, climate is not without influence. The stone and marble floors and walls which afford a welcome suggestion of coolness in the warmer countries, provoke a shiver in more northern latitudes, unless their frigid suggestion is counteracted by at least a partial covering of warm, thick rugs and colorful hangings. This holds true of furniture as of houses. A marble bench may prove an agreeable seat on a summer's afternoon in Rome, but if you have ever occupied such a piece of furniture in one of the public buildings of our Northern states on a raw day in late spring after the furnaces have been let out, you are not likely to choose that type of comfort for your own home.

All of which goes to prove tnat architectural and furnishing styles do not just happen, nor are they merely the expression of national ideals of beauty at a given period of the world's history. They are evolved by the interplay of numberless

ABOVE *Well worth emulating is this distinguished dining-room with its tile floor, sturdy refectory table and nail-studded chairs of Spanish origin, and its restful freedom from the fussy and trivial*

BELOW *A charming example of the wedding of comfort and authenticity in the furnishing of a room in the Mediterranean feeling is this combined bedroom and sitting-room. Lord & Taylor, Decorators*

The furniture of this bedroom comprises only the barest necessities, yet so inherently decorative is the Spanish style that the first impression is one of richness and elaboration. Hampton Shops, Decorators

forces, social, esthetic, and economic, but all subject to, and modified by—*climate.*

From this self-evident fact one precept may be derived: *think* before you *choose.* If you have a pronounced liking for any one type of architecture, consider well whether it is suited to the particular locality in which you intend to build. Of course there are also other considerations; for instance, whether the preferred style

Continued on page 266

A Better Grape Growing Method

Grafted plants give better quality and bigger yield in Eastern vineyards

J. D. LUCKETT

New York State Experimental Station

THE grafting of American varieties of Grapes on hardy root stocks to overcome certain defects of otherwise excellent varieties has been proved to be entirely practicable, both for the commercial grape grower and for the amateur gardener. Not only is improved quality secured but increased yields as well.

Practically all Grape stocks hitherto sold by nurserymen in the eastern United States are cuttings from the desired varieties and are what are known as own-rooted stock. By this method, of course, any weaknesses a particular variety may have will be perpetuated. Many American varieties have certain defects which detract very materially from their value when grown commercially and also render them less desirable for garden purposes. Some varieties are notably low yielders; others have the 'off-year' habit; some possess poor cluster habits; some are too sensitive to unfavorable soil conditions; some may possess otherwise excellent characteristics but be decidedly lacking in quality of fruit. Many of these defects may be overcome or mitigated by grafting on certain hardy root stocks.

The propagation of Grapes by grafting is not new, as it has been resorted to both in Europe and in certain sections of this country, but it has never attained to any considerable proportions in Eastern vineyards. Just recently, however, F. E. Gladwin, grape specialist for the New York State Agricultural Experiment Station, who makes his headquarters at the Station's Vineyard Laboratory at Fredonia in Chautauqua County in the heart of the famous Chautauqua and Lake Erie Fruit Belt, issued a report on a series of experiments in grafting several well-known varieties of American Grapes covering a period of five years, during which time the grafted vines have displayed a superiority of no uncertain degree over vines propagated in the usual way. He has also prepared directions for grafting which show the steps in this rather simple process.

Attracted by the success attained in France by grafting cultivated Grapes on wild American stocks which were resistant to the destructive phylloxera which all but wiped out grape growing in that country, and by the successful grafting of vinifera varieties on resistant, wild American root stocks in California for protection against certain pests of the Grape, experiments were undertaken by the New York Experiment Station to see what could be done with native American varieties grown in Eastern vineyards under more or less handicap.

Consequently, at Portland, N. Y., and at Fredonia, N. Y., have been grown during the past few years grafted stocks of such well-known varieties as Delaware, Campbell, Niagara, Concord, Iona, and Catawba, while alongside of the grafted vines the same varieties have been grown on their own roots in the usual way.

Out of the several root stocks which might have been used in the experimental work three were chosen for various reasons as giving promise for Eastern plantings. These were Clinton, Riparia Gloire, and Rupestris St. George.

All things considered, Riparia Gloire was found to be the best stock for Delaware and Concord; Clinton for Niagara and Catawba; while Clinton and Gloire appeared to be about equal for Campbell, and Clinton and St. George for Iona.

Fruit yields, cane growth, and trunk girth were all favorably influenced by grafting on these stocks, the varieties showing at their best on the particular stocks indicated above but revealing unmistakable benefit from the use of any of the stocks in nearly every case. With all varieties except Iona the quality of the fruit was so materially enhanced that Grapes from grafted vines could at once be distinguished from those coming from own-rooted vines of the same varieties because of their superior flavor and their general excellence in those properties which go to make up what is known as quality in fruit.

Space will not permit of a detailed account of how Grape grafting is done, and anyone who desires to go into the matter further should procure the printed directions from the Experiment Station at Geneva, N. Y. The essential steps in the process are as follows.

Scions from the varieties which it is desired to use for grafting should be taken during the winter when the vines are completely dormant. The root stocks may be either one-year-old roots or cuttings from one-year-old wood and should be selected early and kept perfectly dormant.

Two cuts are made on both the stock and the scion, both exactly alike. On the scion, which is of one-bud length, a bevel is cut from one side of the cane to the other, extending from five-eighths of an inch to an inch in length and exposing the different tissues that make up the cane. It is important that this bevel is cut with one stroke of the knife, as otherwise the surface will be uneven and will fail to make intimate contact with the stock. At a point on the bevel, a slot of about one-fifth of an inch is cut parallel to the long dimension of the scion. Similar cuts are made on the stock and the two surfaces joined together as indicated in the accompanying illustration (page 288).

Several machines are now on the market for cutting whip-and-tongue grafts and these have the decided advantage of insuring clean, even surfaces no matter how little experience the worker may have had in grafting.

After the stock and scion have been joined together they should be securely held in position with a few turns of a cotton string impregnated with grafting wax, being careful not to overdo the tying and exclude air from the union through the use of too much string.

The next important step is the proper callusing of the grafts. In the East it is not safe to place newly made Grape grafts outside or in a coldframe as is usually done where grafting is practiced, as there is serious danger of the grafts failing to form healing tissue due to unfavorable weather conditions. In the latitude of western New York bench-grafting, as this process is called, should be done in March and at that season the temperatures are too low and the rainfall too excessive to insure the formation of knitting tissue.

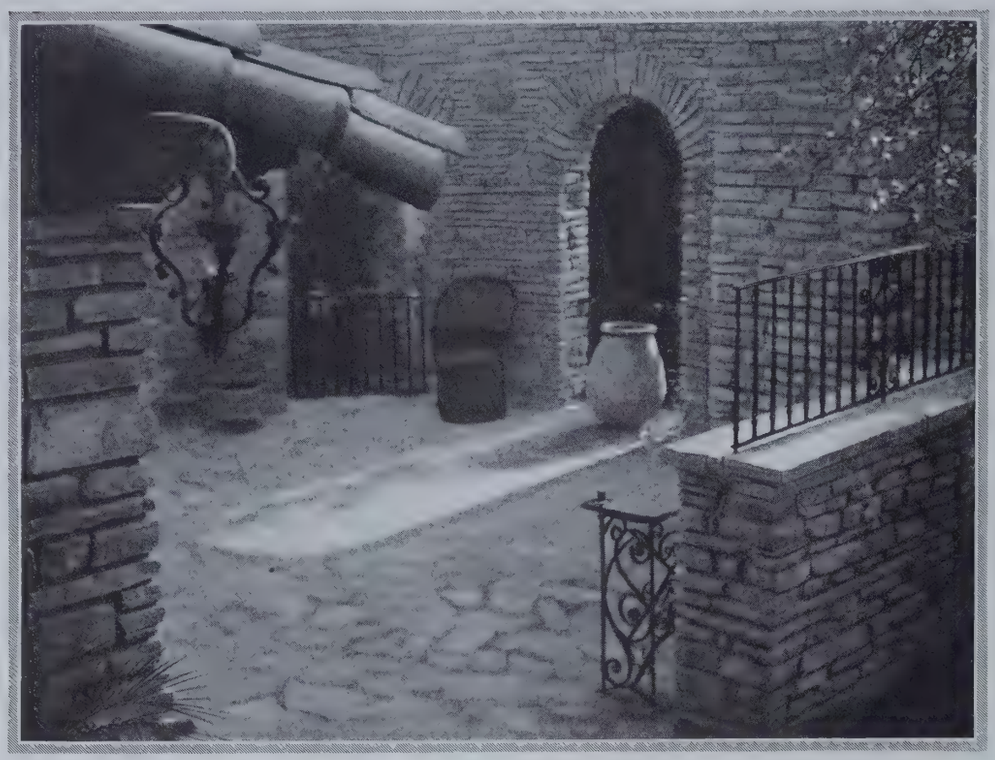
To meet this situation, therefore, the callusing box has been developed which is nothing more nor less than a packing box which is insulated with sawdust. A box 30 inches long, 14 inches wide, and 17 inches high has a capacity of about 600 grafted cuttings or a smaller number of grafted roots. The grafts are placed upright in the box, immediately after they are made, on a 2-inch layer of sawdust saturated with water which has been previously placed in the bottom of the box. A layer of the wet sawdust is also placed between the sides of the box and

Continued on page 288

THE
SHELL GIRL

This charming figure by Edward McCartan is beautifully offset by evergreens—an interesting study in textures from the smoothly modeled bronze to the roughly trowelled stucco. Garden of Mrs. Charles J. McManus at Germantown, Pa. (Mellor, Meigs & Howe, Architects)

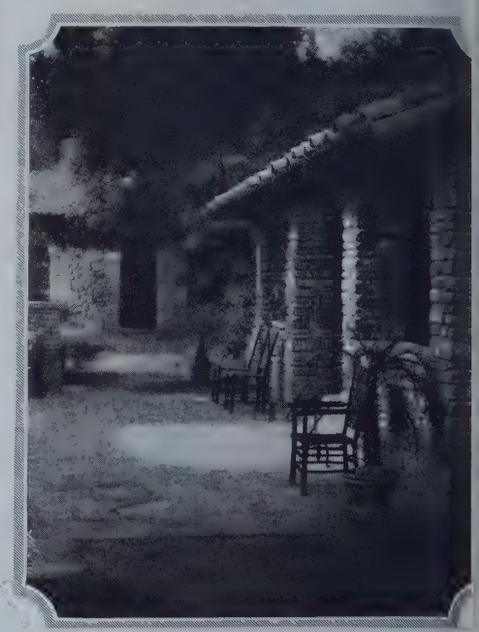
Photograph by Philip B. Wallace



THE DELIGHT OF DINING OUTDOORS

HOME OF MR. ALPHONZO E. BELL
at Bel-Air, Los Angeles, Cal.

MARK DANIELS
Designer



A real out-of-door dining-room, plus a semi-open grill and kitchen and a storage house, is what Mr. Daniels has achieved in this California garden. Above is the dining space

The view across the space between the Spanish kitchen and dining space to the storehouse. Here the graceful plants and greenery add materially to the pleasant effect (see right)

The outdoor grill and kitchen, of a lean-to type, built on the side near the summit of a hill; the lean-to adapts itself perfectly to the slope of the ground and admits of an excellent ventilation

A more intimate view of the kitchen, showing the sink and arched closet spaces built of stone and set into the wall. The water jar in the opening is an old hand-made olla from Mexico

Building to Last with Stucco

Methods and materials that insure a good job, long life and crack-proofness to your home

WILLIAM FRANCIS

THE eminent suitability of stucco as a structural material for the architectural treatment of small homes is rarely questioned. It is truly the most adaptable of materials. It lends itself easily and naturally to the smooth-finished wall surfaces required by some architectural styles. At the same time the feeling of informality which characterizes two, at least, of our most popular dwelling house types to-day—the so-called 'Mediterranean' and the 'English Cottage'—can be attributed in no small part to the fact that they are both primarily stucco-finished. The various irregularities of the stucco surface, and the different textures resulting from the manipulation of the craftsman's tools, leave impressed upon the house the fact that it is the work of human hands, a true piece of handicraft just as much as a fine piece of furniture, a tapestry or an old hand-woven rug.

Yet many people whose natural preference is for the type of home which can be so happily done in stucco, turn to less responsive materials because of the oft-expressed feeling that all stucco construction is sure to crack.

What is the answer? Briefly, according to the technical experts best qualified to tell us, it is that there is no more reason for stucco to crack than for any other structural material; that cracking in stucco, like cracking in brickwork, stone, terra-cotta and other structural materials, is evidence of faulty practice somewhere. The ever-growing number of crack-free stucco houses is proof of the fact that, given the desire to do a good job, any builder or plasterer who will follow the simple recommendations of the authorities, based on years of research, can do a piece of work which will be a source of satisfaction to the owner and himself.

Undoubtedly the first thing to be emphasized in connection with stucco construction is the fact that structures over which stucco is to be applied must be firm, rigid and unyielding. Since stucco is itself an essentially rigid and inelastic material, it will accordingly crack if subjected to sufficient stress or distortion as the result of warping or settlement of the building, just as a sheet of glass would eventually crack under similar conditions. While all structural materials can probably be considered as being 'elastic' in a strictly engineering sense—inasmuch as they will all yield or deflect somewhat under moderate loads and return to their original form without damage when the load is removed—they are not elastic in the sense that they can be deformed or distorted almost without limit as might be done with, say, a piece of rubber.

The most rigid type of wall construction is, of course, masonry—hollow concrete block or tile or hollow terra-cotta tile, or brick, are all suitable as stucco bases. A rough masonry wall which is to be covered with stucco need cost very little more than a properly built and braced wood frame wall, particularly if hollow masonry units are used. Stucco properly applied over a masonry wall can reasonably be expected to be entirely free from cracks.

There is no question that the small added investment to obtain masonry walls is more than warranted when it assures the integrity of the most conspicuous thing about the house—its exterior wall surface. As a masonry house depreciates less, has a higher resale value, offers a higher degree of fire protection and, if properly built, furnishes its own insulation against climatic extremes, the slightly higher first cost may be truly called an 'investment.'

If, however, the utmost economy is essential and it is going to be necessary to apply the stucco over a wood-frame construction the following recommendations should be strictly adhered to:

Wood stud construction should not be lighter than 2 x 4's spaced 16″ on centers. Around window and door openings, where the wall construction is naturally weakened, the studs on each side of the opening and the horizontal timbers above and below should be doubled. Studding should be stiffened by bracing midway of each story height.

Diagonal bracing should be cut into the studs at the corners and not simply nailed in place as the shrinkage of the wood will pull the nails loose and destroy the effectiveness of any bracing which depends entirely on the nails.

Over the studding is applied the 'sheathing'—1 x 6 or 1 x 8 boarding to encase the structure. It is common practice to run this sheathing or boarding diagonally across the face of the structure to act as bracing or trussing to stiffen the building and give it the desired rigidity. Tests at the U. S. Bureau of Standards, however, proved conclusively that diagonal sheathing tends to produce stucco cracks and present-day standard recommended practice is that this boarding or sheathing be applied horizontally and the necessary stiffness or rigidity obtained by adequate diagonal bracing members properly framed into the structure.

The sheathing should be covered with what is known as a 15 lb. tarred felt and over this is applied the stucco reinforcement. Wood lath are not recommended as they swell when the wet stucco is applied, and afterward dry out and shrink, loosening the 'keys' which hold the stucco in place. Metal reinforcement is regarded as the only suitable base on which to apply portland cement stucco where wood frame construction is used. 'Chicken wire' is not heavy or rigid enough to serve as stucco reinforcement and should be avoided. The ideal type of reinforcement is not the small mesh metal lath so commonly used for this purpose, but a much larger mesh specially made for stucco purposes. For expanded metal use a mesh which has diamond-shaped openings approximately $1\frac{1}{2}$ x 4 in. (the exact dimensions of the diamond will vary with the product of different manufacturers, but a mesh with a large opening should be used). If a woven wire fabric having square openings is used the meshes should be at least 2 x 2 in.

To serve effectively as reinforcement the metal must be completely embedded in the stucco. Therefore the builder should never be allowed to staple the reinforcement down tight over the tarred felt, but on the contrary it should be held about $\frac{3}{8}$ in. away from the felt by what is technically known as 'furring.' While the most common form of furring is an ordinary wood lath nailed flat against the tarred felt this is open to the objection that the stucco is weakened where the mesh is nailed over the furring strip, increasing the likelihood of a crack along this line of weakness. It is better to use the self-furring nail shown in the illustration (page 269) which carries a small metal spacer, to hold the reinforcement when the nail is driven home.

The purpose of the open mesh reinforcement is to make it impossible for the plasterer to avoid embedding the reinforcement. On the small mesh metal lath, unless great care is taken by the plasterer, stucco does not 'key through' the small

Continued on page 269

A very interesting effect is achieved in the wall shown at right by the use of two textures. Garden of Mrs. Robert Glendenning, Chestnut Hill, Pa.

The stairway deta (above) is a fascinatin feature of Mr. Jam J. Phelan's garde Manchester, Mass Arthur A. Shurtle Landscape Architect

LIGHT AND SHADE PLAY PLEASANTLY OVER GARDEN WALLS

Photographs by Dadmun Co. and Mattie Edwards Hewitt

Stone in a wide sweep of landscape, stone in a gardened setting —both of satisfying quality. The lower illustration shows the home of Mr. C. A. Moore at Greenwich, Conn.; Henry W. Rowe, Architect

THE BEAUTY AND STRENGTH OF STONE

Photographs by H. Bagby and George H. Van Anda

What could be lovelier than these buildings of stone set against the rolling uplands of Virginia! Major McKee Dunn is the owner. The house is very old and was recently remodeled by W. Duncan Lee

Frankly designed for its purpose, this little building has all the charm of honesty —the windows are well placed and wide wooden lintels endow the two doorways with interest. Potting house and vegetable garden of Mr. R. Sellers, at Bellevue, Delaware; Prentice Sanger Landscape Architect

GARDEN HOUSES

FOR LABOR AND LEISURE

Photographs by Dadmun Co., Padilla Co., and George H. Van Anda

Tool houses needn't be mere Topsy-ish necessities but may actually contribute their share of beauty to the garden picture. Vegetable garden at Mrs. R. T. Crane's, Ipswich, Mass.; Arthur A. Shurtleff, Landscape Architect

Set on the edge of a hillside with a wide sweep of valley and mountain beyond, this shelter is a delightful place for leisure hours. At Mr. Frederick Thomson's home, Los Angeles, California; Wallace Neff, Architect

FORMAL AND NATURALISTIC STONEWORK

The handicap of abrupt differences in level is made the opportunity of introducing a naturalistic rock garden on the bank that supports the little formal layout just glimpsed on the left and which again supports the formal balustraded terrace. The gardens of G. M. Laughlin at Pittsburgh, Pa. Stanley Leonard, Landscape Architect

The Jean Hasbrouck hou at New Paltz, N. Y., wi its typical high-pitched ro under whose rafters t owner stored his grain

Old Stone Houses of Huguenot Days

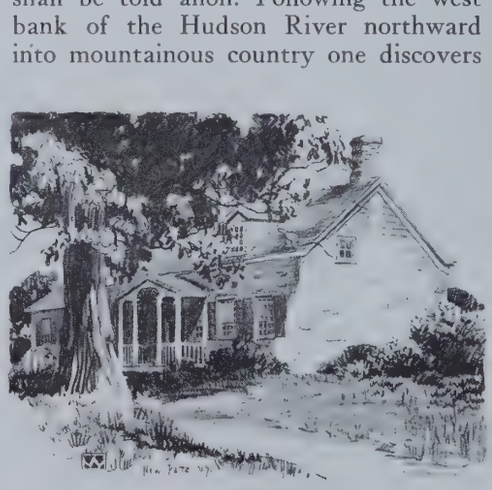
Joyous pilgrimages along roads that hold early history

HENRY W. ROWE

Drawings by Frank A. Wallis

THE great roads and by-paths of early New England, New York, and other long-settled sections of our countryside have an irresistible lure for lovers of old architecture and manners—so much beauty and history, lie intact still, along their fringes. Lately, I have been indulging in a great many pilgrimages to some lesser known and unspoiled spots, coming back from each with a fresh store of joy and a profound veneration for those pioneer fellows who, out of sheer grit and common sense, developed not only a new continent, but a mode of architectural expression, varied and beautiful.

Distinct in its flavor and force, unweakened by the march of years, is the little settlement of New Paltz, long ago (1677) planted among the Catskills by valorous Huguenot hands and spirit, headed by one Louis de Bois, whose story shall be told anon. Following the west bank of the Hudson River northward into mountainous country one discovers



Dignified and strong, these old Huguenot houses bespeak the labors and valors of Colonial life

the village, resting peacefully in th shadow of the hills.

I had come to New Paltz on a poetic pilgrimage, but I soon discovered th I was surrounded by the spirit of th frontier life instead. The graceful poetr of the wooden houses of the Atlantic se board had disappeared, replaced by heavy, massive character of building wit stone walls touched here and there wit spots of wood for relief only.

The repose of the place and the pecu liar character of its oldest inhabitant who are descendants from the origin Huguenots, fascinates and bewitches th visitor. The story of its founding is fraugh with romance and hangs on so fragile thread as a woman's song, the song c Catherine Du Bois, wife and fit mate c Louis. When, in 1663, Louis De Bo brought his family to Wiltwyck (Kingsto

his little Dutch river port was just merging from the throes of 'The First Esopus War.' It had gone hard with the ettlement. The old chiefs had given varning that they could not be responible for their young braves under the nfluence of 'fire water,' and had implored the whites to refrain from selling t to their people. But the value received or the whiskey was more persuasive han the oratory of the sachems and iquor flowed on—the same old story. The drunken carousals of the young ndians started trouble, which culminated in 'the War.' Then came the capure of Catherine and her three children, he weary search, and final rescue in the eautiful valley of the Shawangunks. During the last days of her captivity a anic seized the Red Men, a fear that he soldiers were coming. They had so ar taken good care of their prisoners, ut now resolved upon a bitter revenge. Squaws were sent out to gather fagots, which were laid in piles. The whites were brought out and all was ready. The torch had only to be applied—then it was that Catherine began to sing. She sang while the savages stood motionless. She had sung to them before but never with such sorrow in her voice—she had a presentiment that rescuers were near and she must keep on. All at once a shot rang out and hounds nosed their way through the circle. The savages dispersed with a terrified cry—and Catherine was again in the arms of her husband.

Journeying back toward Wiltwyck with his little family safely about him, his fears lulled by happiness, Louis was so attracted by the beauty and fertility of the lowlands of the Wallkill that he resolved to return and start the nucleus of a French settlement there. Accordingly in May, 1677, he with a band of other Huguenots purchased the grant for New Paltz from the Indians. This is what they paid—forty kettles, forty axes, forty adzes, forty shirts, seven hundred fathoms of net work, sixty pairs of stockings, one hundred bars of lead, one keg of powder, a measure of tobacco, some knives, oars, needles, awls, together with one mare and one stallion.

With all of their belongings they arrived on the east side of the Wallkill and built houses of logs with stone chimneys. It was not until a generation later, however, that the charming houses on Huguenot Street were built.

First of all the houses to be built on Huguenot Street was that of Louis, which was constructed in 1705 to be used as a fort in case of an attack by Indians. This was used as a refuge of hospitality for the whole community and it was before its generous fireplace that the congregation of the old church filled its little foot-stoves with glowing coals before

Continued on page 277

The Elting homestead at New Paltz—built early in the 18th Century by the Patentee Louis Bevier or his son Samuel. Under the basement may still be found the old sub-cellar where liquors were kept safe from prowling Indians

Washington's Headquarters at Newburgh, built by Jonathan Hasbrouck, grandson of Abraham Hasbrouck, Patentee of New Paltz

Capitalizing an Obtrusive Rocky Ledge

Not the easiest thing in the world but an opportunity for individual expression and originality

CARL STANTON

A BARE, battered and weather-scarred ledge in the garden lawn may be of inestimable value when carefully handled and developed to bring out its individual latent beauty by making it a part of some definite scheme in the garden picture.

I have seen several such ledges, cleaned and made into water-tight pools, become the nucleus for miniature rock and water gardens. The work is extremely easy and correspondingly inexpensive, and with care and imagination in building the results are reasonably sure to be delightful.

The first step is to remove all soil from such sections of the ledge as seem to form the outlines of a natural basin. Often this one step completes the pool. Usually, however, one or two sides must be supplied, or, the sides being intact, a water-tight floor has to be built.

If the resulting excavation does not appear to give enough room for the pool (which really requires a diameter of four feet or more, and a depth of more than eighteen inches in one place at least) an excavation may be made along one side of the ledge, allowing the latter to form only one edge of the pool.

An irregular shape, and uneven edges are more certain to appear natural and restful than will be the case if the pool is constructed with smooth even 'shores.' Let the imagination dictate bays and headlands, channels and islands. and even dark chasms and intriguing caves.

If the floor has to be constructed, enough excavating must be done to assure making the whole frost-proof. This means digging out the heavier soil to a depth of from three to four feet below the general level of the pool, and refilling with well-tamped stones or cinders. On this layer the watertight floor is laid, either as dry stones to be grouted later with a thin mixture of equal parts sand and cement, enough water being added to allow the mixture to pour like cream; or, preferably, by setting each stone of the floor in a bed of mortar and pointing up the cracks.

Should it be necessary to build one or more sides as well as the floor, the latter should be large enough to allow the sides to be built upon it so that the whole may heave and settle as one unit. Usually the floor that is quite uneven, allowing a varied depth to the water will make a better appearance and seem less stilted than one which is entirely flat like a piece of paving. Such changes of depth, however, should be constructed as so to permit thorough sweeping of the floor when cleaning the pool. At the lowest point a drain should be set, to be opened when cleaning, and to be left open during the winter in order that the pool may remain dry, thus preventing the destruction so often caused by accumulation of ice.

An existing ledge of outcropping rock which is now the upper side of this naturalistic pool was the basis for the construction work. All the rest is artificial

The work was done by excavating in front of the natural ledge and building in with stone to complete the outline. See finished pool and rockery in picture above

Before building any side walls tha may be necessary, the constructor shoul visit several bits of ledge in the neighbor hood and note the natural stone formatio of the locality. By close representation o it, carefully hiding all cement work, th pool can be made to look natural, an therefore more delightfully sur prising than if it appears a a man-made, concrete-damme pocket in a ledge.

By following some definit scheme of stratification th work becomes simpler to do and when done presents a orderly type of beauty that i quite satisfying. Certain strat may be made to appear harde than others by extending then further into the pool, thu breaking up the straight line of the edges. Others might b of odd-colored stones, as s often occurs at the seashor in the huge cliffs, but again one must be sure to avoid un tidiness or any tendency to ward a collection of vari colored stones.

On the shore of Maine I discovered the motif for the pool shown in one of the illustrations. In a huge light-gray granite boulder there was a broad band of white stone about six feet from the ground. Directly adjacent to this, under it, was a cube of black slate, weathered and broken off in chunks until it indented some two or three feet behind the face of the boulder. The white band gleaming in the sun intensified the shadow cast on the indented black stone. When this effect was incorporated in the wall of the pool, the black shadow proved most mystifying and intriguing, and really forms the center of interest of the pool.

Such a center of interest is an aid in making the pool simple; and the simpler it is, the more certain is success.

Good construction requires that the walls be from twelve to twenty-four inches thick where water is to be retained, but just at the very top the width most certainly should vary. At some places, where plants are wanted to trail over the edge, for instance, the thickness of the wall may be as little as four inches close to the top; and, again, the ledge (or an

Continued on page 299

Tile is particularly appropriate, for a room or veranda where there are flowers. Home of Mr. W. R. Marvin, Larchmont, N. Y.; Butler & Corse, Architects

A bold use of slate laid randomwise. Home of Mr. B. I. Ward, Englewood, N. J.; Lewis Bowman, Architect

Brick with its pleasant color and texture is good for much used places. R. Brognard Okie, Architect

Floors that Never Wear Out

BENJAMIN FRANKLIN BETTS

WHETHER floors be considered from the decorative standpoint as a background for furniture or as an integral part of the decoration of rooms, structurally they are a foundation. The word foundation immediately suggests masonry and in masonry floors there will be found all the qualities that are accepted as fundamental in achieving correct decorative results, as well as fulfillment of the practical considerations of durability, cleanliness and ease in maintenance. Masonry floors have few, if any, limitations and the thoughtful selection of the correct material or materials cannot do other than add to the character and individuality of the house.

Masonry, regardless of its color, suggests solidity and permanence. So strongly does it possess these characteristics, that floors of stone, burned clay or concrete may often be lighter in color than that essentially required of other flooring materials to convey the same impression. Colors that are quiet and restful, or colors that vibrate and sparkle and produce a cheerful atmosphere are readily available. Monotones with subtle variations, or patterns simple or complex, quiet or contrasting, readily respond to the will of the designer.

There is plenty of precedent to justify the selection of masonry for the floors of the modern house. In ancient and modern Greece, Italy, Spain, France, and England, floors of stone, ceramic, or concrete, have been generally used and found beautiful as well as practical. For two hundred years they have been more or less favored in our own United States. Popular demand may be fickle or economic requirements a powerful influence, but the inherent qualities of masonry never change. So whatever the inspiration of the modern dwelling—whether derived from stately or picturesque palace, villa, town house, or farmhouse of Italy or Spain, France or England—masonry floors will be found appropriate and harmonious.

While the color and pattern of floors claim thoughtful attention to insure unity of effect in any room, texture must also be given consideration. The different masonry materials have varying physical structures that give them distinctive textures. Even the same type of material may vary in texture. Slate and marble are both stones that differ not only in color but in structure and resulting surface texture as well. Bricks and tiles are burned clay products but due to differences in the clay and methods of manufacture each has an individual texture.

Texture is not merely a matter of surface condition; it lies deeper than that, being a thing inherent in the actual structure of the material.

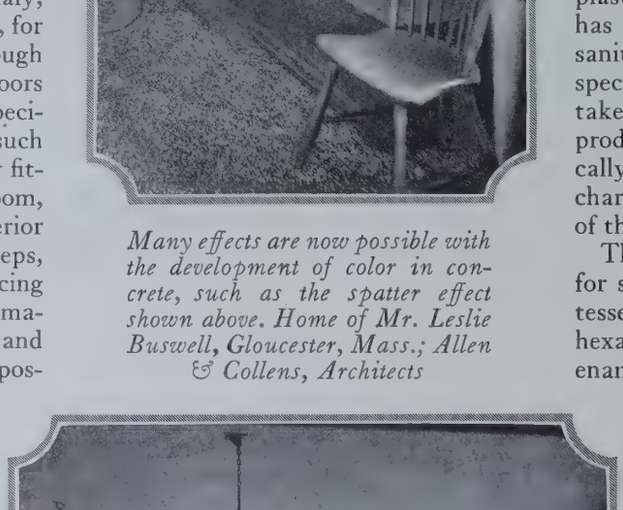
The fact that a certain marble, slate, brick, or tile is liked for its color or other characteristic does not necessarily mean that it is the particular one that should be used in a certain room, for it must primarily fit into its surroundings—in other words, be at home. It would be decidedly incongruous to select a flooring material of rough texture for use in a Georgian interior with enameled trim and smooth plastered walls. On the other hand, the rough textured materials successfully preserve the atmosphere of rooms inspired by the farmhouses and cottages of Italy, Spain, France, and England especially, for in these, very likely, will be found rough plaster, rough hewn beams, sturdy doors and frames. Masonry floors, while especially desirable in much traveled areas such as halls and corridors, may be equally fitting in the sunroom, study, dining-room, and even the living-room. The exterior use of masonry floors for terraces, steps, and entrance platforms is convincing evidence of their desirability and permanence. Since brick, tile, slate, marble, and concrete are natural products, they possess an affiliation that permits their use in combination with each other to secure any desired effect: slate and marble are frequently used side by side, and tiles may form a pattern in a field of concrete.

Both tile and brick are burned clay products formed by mining the clay from the earth, grinding it in machines, moulding it, and finally burning it in a kiln. Clays of slightly different chemical composition are used to produce different kinds of bricks and various types of tiles.

Bricks are commonly about $2\frac{1}{4}$ x $3\frac{3}{4}$ x 8 inches. For floors they may be laid either on edge, i. e. with the exposed face measuring $2\frac{1}{4}$ x 8 or flat with the exposed face measuring $3\frac{3}{4}$ x 8. They are usually laid on a bed of sand with dry joints filled in with sand, or on a bed of mortar with the joints filled with the same material. They may be laid in courses with broken joints, or in pattern and with wide or narrow joints. Burned clay invariably possesses interesting color variation, no two pieces being exactly the same shade and often several colors or shades of color occur in the same piece. The brick colors possess a very wide range, running the gamut from red, through the buffs, grays, browns, and blue-black.

Bricks vary in their degree of absorption and therefore a brick of low absorption should be selected for exterior use. For interior use this quality is not so important. Their surface being more or less rough, they are perhaps not so easily cleaned as some other types of flooring material, but this objection is not serious. Brick floors are durable and fire-proof and, when suitably used, of an unfailing interest.

Many effects are now possible with the development of color in concrete, such as the spatter effect shown above. Home of Mr. Leslie Buswell, Gloucester, Mass.; Allen & Collens, Architects



The color and texture of marble argue for its use in rooms of more or less formality: rich in character, it demands similar surroundings. Home of Mr. R. E. Craig, New Orleans, La.; M. H. Goldstein, Architect

Practically all the tiles now manufactured are appropriate for either exterior or interior use. Before making a final selection, however, it should be definitely known whether the tile selected was intended for use out-of-doors. Natural clays or a mixture of different kinds of clays, feldspars and flints are used in the manufacture of different kinds of tiles which are commonly grouped as mosaic, vitreous and semivitreous, paving, inlaid and quarry, glazed tiles and enamels, and plastic and faience. This grading of tiles has nothing to do with their wearing or sanitary qualities for appearance as respects the general run of the tile only is taken into consideration. No burned clay product can be expected to be mechanically perfect, and therein lies their elusive charm. This applies not only to the shape of the tile but to the color as well.

The term 'mosaic' is used collectively for small dust-pressed or plastic units or tesserae which come in square, oblong, hexagonal and round units, in unglazed, enameled, glazed, dull glazed or matt glazed. These are commonly referred to in a group as 'ceramic mosaic.' Inlaid tiles, also known as encaustic tiles, are unglazed 'dust-pressed' decorative tiles produced by inlaying a figure or ornament of one or more colors into a body of contrasting or harmonizing color before firing. Quarry tiles, included in the same group but without decoration are machine-made unglazed tile. Inlaid tiles are made in square and oblong shapes only. Quarry tiles are made in square shapes only. Plastic tiles (unglazed) and faience (glazed plastic) are made in numerous shapes, sizes, surface finishes, colors, and designs.

Any of the above mentioned tiles are suitable for floors either exterior or interior, but enamels and a class known as white-glazed, dull-glazed or matt-glazed tile are not used for floor purposes. Tile sizes are commonly based upon a geometric retrogression from a six inch square, a system inherited from medieval potters. As a result these units are susceptible of numerous combinations of large and small tiles into an almost unlimited number of patterns and combinations of sizes. If at first the numerous groups of tiles and surface finishes seem confusing, it must be remembered that these are largely classifications adopted as trade designation and the house owner need

Continued on page 287

With its wide slabs, unusually yet characteristically patterned, Gumwood paneling brings to the modern home the dignity and richness of a bygone age

The Romance of Wood—IV Gumwood

Used under assumed names, hidden under disguises, Gumwood has now come into its own

ELLEN D. WANGNER

WOODS are very much like human beings; some show all their good points at once, while others take years to become really known and appreciated, and their fine, wearing, dependable qualities understood. It has taken us far too long a time to know the worth of Gum. For centuries these Gum trees have been growing in towering majesty in our southern forests. For years their wonderful heart-wood has been selected by able craftsmen to be turned by them into fine paneling, fine furniture. *They* have known its enduring qualities and have prized its exceptional characteristic figure for veneers, but the public has only recently learned to know it. And they have found it dependable for their furniture, have discovered in it a worthwhile friend. This new appreciation makes its story a very Cinderella romance among trees. Unknown, unsought, its beauty and worth hidden, passed by for more showy sisters, Gum had to await the touch of that magic wand, Public Knowledge, before it took its rightful place among the royal group of cabinet woods.

Oddly enough, this friendly wood has long been used in our homes in disguise. Because, possibly, it was an inexpensive wood, it was hidden under such names as 'Satinwood' and 'Satin Walnut,' and has even been made to masquerade as Walnut itself—most unfair to both woods since each is so beautiful and individual in its own right that each should stand on its own reputation. And at last both have come into their own. The soft smoothness that permitted its disguise as 'Satinwood' could not long be hidden under an assumed name; to-day this quality is known as one of the outstanding marks of Gumwood. Because its own natural color is so rich and warm, this wood does not need to hide under the rich mantle of Walnut. It is now used under its own name, a recognition of its claims to beauty and worth as one of the finest of cabinet woods.

Where once the furniture dealer, if he knew it (and, we may add, the homemaker as well), concealed the part played by Gumwood in furniture construction, pointing pridefully to veneers and fronts and tops of other choice woods, to-day the fact that Gumwood is used is dwelt upon. Buyer and producer alike have realized that present-day furniture must be more than beautiful: its legs, stretchers, framework and other solid parts must be strong, made to last; and, since Gumwood is one of the woods that give this strength to the full, its use is stressed. To say that a chair or table is made of Gum with other woods is a mark of quality, of structural strength. The manufacturer dwells upon this fact for three reasons: first, because he and his associates stand pledged to an honest declaration of the woods used in all their furniture. The second reason is equally important. All good hardwoods have their own fitness for certain work. Some woods because of their beautiful graining and markings seem predestined for display and are used for surfaces. Gumwood, like these others, has a rich, unusual figure and is being used with increasing frequency as the surface wood in furniture but, though it is so well marked with a rich grain, it finds its greatest range of use as part of the structure, where enduring strength and reliability are so essential. The third reason is of most interest to the homemaker: the use of Gum (a comparatively inexpensive wood) with other woods brings good, highclass furniture within reach of the limited purse.

Continued on page 268

Photograph by Philip B. Wallace

THE WALL FOUNTAIN AS A FOCAL POINT

Primarily architectural in character, like so many gardens of the Continent, this bit of garden depends for its beauty on an adroit handling of materials. Stucco and stone have been interestingly combined in wall and fountain; potted Callas, Geraniums, Ivy and other plants distribute color and greenery. Home of Mrs. Charles Platt III at Chestnut Hill, Pa.; Willing, Sims & Talbutt, Architects

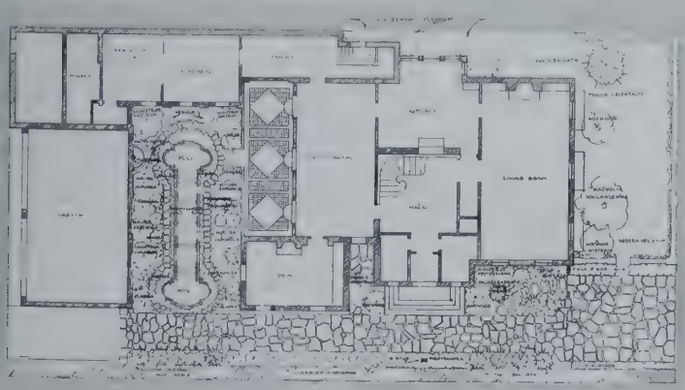
This rear court measuring only 20 x 45 ft. is an unusually happy treatment. The restrained planting of small Evergreens gives seasonal brilliance

A TOWN HOUSE COURTYARD

RESIDENCE OF
MRS. J. SCOTT PARRISH
Richmond, Va.

CHARLES F. GILLETTE
Landscape Architect

Photographs by H. Bagby



Chinese Yew, Deciduous Azaleas, and Climbing Wisteria with Pachysandra as a general ground cover are the conspicuous plant materials used. The entrance driveway at one side of the house leads to the 'ell' with the formal pool enclosed by heavy wood doors

Appropriate indeed for a doorway leading gardenward is this decorative motive full of the life and feel of the outdoor world

Looking from indoors out, the cattails stand against the light with all the appearance of reality and the sunflower whorl set in vigorously circling network might be some beautiful giant cobweb

Photographs by Tebbs & Knell

THE GARDEN DOOR

MR. B. ROBERTS' HOME
at Birmingham, Alabama

WARREN, KNIGHT & DAVIS
Architects

DOORWAYS TO REMEMBER

ESIGNS DIVERSE AND DISTINGUISHED

PENROSE V. STOUT
JULIUS GREGORY
Architects

Photographs by Sigurd Fischer

Mouldings of lace-like delicacy enhance without disturbing the nice balance of this finely proportioned doorway which rests like some lovely cameo against its background of stone. Home of Mr. Arthur Lawrence, Bronxville, N. Y.; Penrose V. Stout, Architect

Quite other in its inspiration but in its own way equally interesting is this entrance of Miss Cora Week's house designed by Julius Gregory. Here naïve rigor rather than sophisticated elegance finds expression and the flat bands of wood with simple carving seem eminently right thus inset on stucco

UP-TO-DATE DEVICES

A KITCHEN HANDY-MAN

One of the newest and most versatile pieces of kitchen equipment that we have come across lately is the article illustrated at left. Of a handy size, and of a metal that cleans easily, it may be used for ever so many odd jobs about the kitchen. As an egg separator, for instance: place over a cup or bowl and break the egg into the separator; the white runs through and the yolk remains unbroken. For beating and whipping cakes, eggs, or cream, use like an ordinary spoon. As a ladle, for removing vegetables, eggs, etc., from boiling water. And the longer you use it, the more jobs you'll find for it!

NO-CANDLESTICK CANDLES

Something new for the dinner table—a candlestick-less candle. Always the hostess has been able to vary her table decorations and color schemes by changing the color and design of her candles, but the candlesticks are usually too expensive to be cast aside every time she wants a change. Now, however, she can have an entirely new set, for the candlesticks and candles are one. They come in all colors and patterns, many of them in attractive flower designs. The little blocks can be placed directly on the table without damage to the surface. When the wick burns down, throw it away!

VEGETABLE DECORATOR

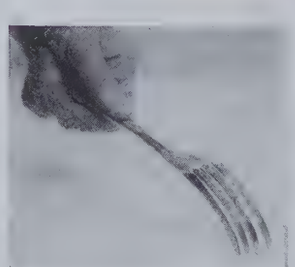
Vegetables in lovely color combinations and interesting shapes and designs can be achieved for your own home table by the use of this vegetable decorator. The illustration at the left shows carrots and potatoes arranged together—one of the many combinations and patterns which, when arranged with lettuce or parsley, make very effective dishes for the dinner or luncheon table. The vegetables may even be cooked in this way; and if separated they come out in the shape of a shrimp. No longer need we depend upon caterers for such dishes!

NEW CHECK PROTECTOR

When a check goes out, be it for a large amount or small, there is always present in the sender's mind the hope that it will not be tampered with. This small innocent looking block pictured at the right has in its power the ability to protect checks and other documents from alteration. It looks very much like a block of ordinary parafin, but is chemically treated in such a way that when rubbed over a written surface, changes cannot be made on it without easy discovery. It is impossible to use an ink eradicator, or in fact to alter it in any way.

FORK WITH KNIFE BLADES

What cook has not many times wished for a knife and fork in one—a utensil to save time, labor, and dishwashing! Here it is—a mixing fork resembling very much the ordinary fork, except that the tines are made in the shape of small knife blades. There are ever so many uses for such a device: cutting and shredding lettuce and cabbage, mixing hard boiled eggs for hors d'oeuvres or salad, mincing meats, etc. It is especially useful in making pie crust flaky—the sharp little tines cut the shortening in lightly, and the fork mixes the crust to just the right consistency.



MAKES A BROOM A MOP

An inexpensive and handy tool for the housewife is this little dust-mop appliance which when fitted in a broom and tied securely does the work of the regular dust mop. For a small house or apartment where closets for brooms are scarce this little mop fills the need very nicely. Moreover, the broom can poke in and around and under all sorts of pieces of low furniture that have to be moved (or left undusted!) when the regular dust mop is used. For the ceiling cobwebs, too, the mop is useful, for it is light and easily managed. There is no difficulty in washing it, either.

FOR THE HOMEOWNER

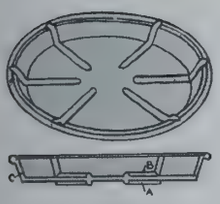
RADIATOR HEATER

It's really no trouble to start your car on cold winter mornings—it's really the simplest thing in the world—if you have electricity in your garage. The heater fits over the radiator, and is held in place by a chain over the radiator cap. The electric plug is connected with an electric light socket, and the heat from it enters and thoroughly warms the engine, so that in one turn the motor is going. It's a great thing for the unheated garage, and many a motorist will rejoice when he realizes that a frosty morning and cranking are no longer synonymous.

OUT COMES THE PIN HEAD UP

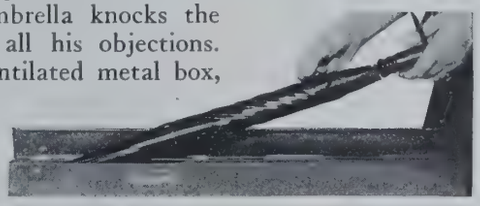
Dressmakers the world over know what a nuisance it is to stop their sewing and pick a pin out of the box. The chances are that fingers will be pricked, and that time and temper will be gone beyond recall. This trick little automatic pin case delivers a pin with its head up by simply using your thumb to press down a little plunger on the top of the case. No sewing table should be without it! And, what's more, they are fine for the office desk, and for the studio where fingers are more than apt to be paint-y. (Of course, the case has to be filled occasionally!)

RUBBER FLOWER-POT TRAY



Every home maker likes house plants in her rooms during the winter, and their only drawback has been the rather ugly white plates under the pots. This flower-pot tray, of hard molded rubber, has but recently come on the market, and flower lovers will be delighted to substitute for the old white plates this attractive dark green tray, which harmonizes with any color flower-pot, vase, or jardinière. It is waterproof, and moisture proof; and because of its ingenious ventilating feature the dampness can never 'sweat' through.

AN AUTOMOBILE UMBRELLA

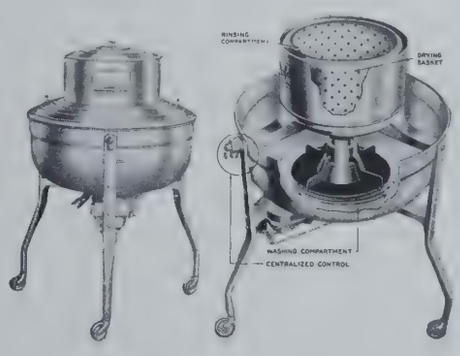


No one likes to carry an umbrella, and the motorist perhaps least of all. This new automobile umbrella knocks the force out of all his objections. There is a ventilated metal box, in which the wet umbrella can be stowed away with safety. The umbrella itself is treated by a special process which prevents rotting. The box is provided with small screws and attaches to the back of the front seat or the front of the back seat just below the seat itself.

TO HEAT YOUR CAR

A car heater that uses running hot water is indeed something new for the automobile. The engine heat constitutes the furnace of this new heating system; the water jacket constitutes its boiler, and by a simple but ingenious diverter attached to the upper radiator hose, a stream of hot water from the motor block is sent through the heater, and thence back again into the upper radiator hose. This new car heating system uses but five percent. of the hot water circulating around the motor block, and forces that five per cent. in a steady stream through the heater as long as the heater is turned on.

A NEW WASHER



Here is an improved electric machine with dryer attached which brightens the hue of wash-day several shades more! The washer and rinser-dryer basket, although separate compartments to be used separately if desired, may nevertheless be operated at the same time, and the old wringer is out of the picture entirely. Rapid waves of water alone wash the clothes, and the tub is like a bowl—no corners for dirt or dampness. The washer performs all the processes automatically except, of course, transferring the clothes back and forth.

Among OUR GARDEN NEIGHBOURS. *Readers' open colum*

LETTERS *about Gardens and Homes* FROM OUR READER

Plastic Coating for Stucco Houses

To the Editors:

I have a stucco house to which an addition has recently been made. It is a cement stucco, smooth troweled, sand finished. I am seeking a coating of some sort to fill the hair cracks and to even the color, where the old and new stucco finishes show differences. Of course, I could have the entire house recovered by a plasterer, but what I am trying to find is something on the order of Craftex (I have used this in some of my rooms) which I could apply myself with a brush, giving it one of the interesting finishes and at the same time tinting it. I have heard of the Bay State Cement Coating, but understand that this is thin like paint. I want something rather thick that can be slapped on with a brush, giving a rather rough effect.—H. A. Fischer, *Lombard, Ill.*

—I have completed my investigations as to the adherence and setting action of certain metallic and cementitious coatings, and find that while these coatings set, giving excellent adherence and textured effects, the technique involved in application, and the cost of raw materials would prohibit their use over other methods which you might use in coping with your problem.

Personally, I believe that if the finish on your house is a true sand finish, you could obtain the best results by filling any existing cracks with a white lead putty, and applying two or more coats of Bay State Brick and Cement Coating. You mention that you understand that the Bay State Brick and Cement Coating is thin like other oil paints. While it is true that there are no extremely coarse particles in Bay State, it is, nevertheless, based upon pigments which are exceedingly coarse (in the paint manufacturers list) and which tend to preserve the texture of the surface over which it is applied, and at the same time impart a soft rich color, devoid of the usual painty sheen.

If you are bent upon having a heavy texture, I would advise the use of stucco. In the instance where stucco is applied over an aged concrete surface, it is of great moment to thoroughly saturate the surface until its absorption is satisfied. When this is done, apply a wash coat of neat Portland cement mortar, mixed to a buttery consistency, and as this gives indication of set, the stucco should then be applied. This practice is to be followed out in gaining proper adherence of the stucco to the old concrete.

Lastly, there is one material which I have used, known as Stucco Tex, which is in the nature of a waterproof cement paint, in powder form, and is recommended by the Truscon Laboratories, of Detroit, Mich., the manufacturers, for decorating, uniforming and dampproofing concrete, stucco and masonry surfaces, interior or exterior.—E. P. Hubschmitt.

Regal Lily, grown from seed in Mr. Spencer's Ottawa garden (see letter below), and photographed August 1st, 1926

Regal Lily a Success in Canada

To the Editors:

The Regal Lily has made very rapid strides in public favor among Canadian gardeners. Its wonderful beauty, delightful fragrance, and ease of culture have only to be slightly understood to make a place for this flower in every garden.

The plants shown in the accompanyin photograph were developed from seed i my garden. The seed, obtained from Chicago seedsman, was planted in a lea mould and sand mixture in a shallow pa The flat seeds were carefully distribute on the surface and very lightly covere with the soil mixture, the soil being pr tected for ten days with a sheet of brow paper. The soil was kept moist an exposed in a moderately warm pos tion in the garden. When the see lings commenced to appear the pap was removed and the pan put in semi-shaded position, where it w kept during the whole summer i growing condition. In the autum the pan was submerged in a box earth and wintered in a cool cella and in the spring it was returne to the garden, where it was plunge for another season. About Septembe the bulblets were planted where the now stand, annually yielding the abundant heads of multiple bloon —J. B. Spencer, *Ottawa, Canada.*

Our Mt. Vernon Issue

To the Editors:

The number of Garden & Hom Builder specially devoted to M Vernon was full of interest, and ga us an outline of the home life of o greatest man that we do not ofte get.—William H. Mersereau, *State Island, N. Y.*

Dear Editors:

The Mt. Vernon number is fin The fourth paragraph on page 4 gives the keynote to the enti theme. When one has seen the pla on the Potomac one realizes t truth of a statement like that Paul Wilstach's in regard to Geor and Martha Washington being 'a preciative of their land and house students of the need of soil and servants . . . hospitably eager share their beds and larder and the own welcome with transient visitors . as well as with their neighbors on bo sides of the great friendly river.'

Mr. Glenn Brown's historic account a valuable contribution. What would M Vernon be without the Ladies' Associ tion! Mr. Morrison gives a masterly d scription and thoughtful analysis of t garden; I like his handling of the subje of grandeur, organization, balance, r straint and local color.

The rest is an inspiration, too!—E. Day, *Lansdale, Cal.*

DEFENDING THE CUP

IN 1886

A Glazed Chintz tells fascinating story

This reproduction of a percale printed to celebrate "The Mayflower's" victory over the "Galatea," comes in green, blue, buff, brown and mouse.

SEPTEMBER 7TH, 1886.

The "Mayflower" was defending "America's" cup against the British ht, "Galatea."

Not since the swift sailing "America" irst racing yacht to cross the antic in either direction—brought cup back from England in 1851, had hting enthusiasm been more keen. low the "Mayflower" won the series, ping across the finish line within y eleven minutes of the specified e, is yachting history now.

. . .

his fascinating incident was cele- ted at the time by the production of inted percale.

n original piece of the percale is owned Schumacher and it has been faith- y reproduced in this glazed chintz. n small medallions each boat is wn. In a larger oval, outlined by vy rope and surrounded by the pen- ts of the two boats, a view of the may be seen. Above it, the cup it- —the "America's" cup which we have essfully defended against all chal- ers for three-quarters of a century! als, shells and intertwining seaweed plete the design.

ecause of the unusual quality of its ing, this chintz is particularly adapt- for draperies, as well as for slip covers and pillows. And it comes in a wide variety of color combinations.

The Yacht Race Chintz is only one of the many new and charming designs presented by Schumacher in hand-blocked and printed linens, chintzes and toiles de Jouy, damasks, brocades, brocatelles, velvets, tapestries, satins and taffetas.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

"Your Home and the Interior Decorator"

How you can, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "*Your Home and the Interior Decorator.*"

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. D-11, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco and Paris.

F. SCHUMACHER & CO.

YOUR GARDEN *in the month of* NOVEMBER

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Colo.

The Northeastern Section

by T. A. WESTON

HERE'S the hope that November will be a mild, dry month with perfect week-ends to make up for the shortcoming of the previous months. August will remain a nightmare in the minds of most gardeners along the Atlantic seaboard. For those who have but little time to garden, it was the most sorry month of the season; the perpetual rains prevented all one's propagating plans as well as ruining all the flowers that should have made the garden gay. On the whole the 1927 summer was a 'washout' in the true sense of the word. September, as I write, has not advanced sufficiently to warrant any remarks about it, but with its short days, it is a hopeless substitute for August; what work was left undone during that month no mere hobby gardener has a chance to complete afterwards.

But it is November that we have to consider and, for poor mortals like myself, that means only week-ends for the garden and perhaps half an hour in the early mornings before going to business. November can be favorable to gardening; some years, indeed most years, I have done much planting in the early part of November, aye I have even had to water Pansy and Viola plants after setting them in their winter quarters. When the weather is open, even if light frosts are prevalent, November is quite a good time for planting such things as well as many sorts of perennials. If the soil is moderately dry, I hope to do lots of planting, even if I have to work at night by lamp light.

It is now late for planting of herbaceous Irises and Peonies; if such items come to hand it will be wiser to lay them in temporarily, in a rather dry corner or in a frame unless one has soil that does not hold water to any extent.

If you can secure field grown Rose plants now, plant by all means. If your present Rose bed needs overhauling do it now. The awful black spot plague that prevailed this year means many weak plants and in such cases I say lift, clean, and cut out all dead wood and roots and dip entirely in lime-sulphur, winter strength. If the bed has to be used again, it should be manured and deeply dug so that the top soil with its black spot spores, is buried deeply.

Tulips are to be planted without further delay; if a bright day eventuates play 'hooky' from business if need be. If you have not yet secured your bulbs go to your nearest stores and secure them. If you have some of your own, never mind, get some more. You will, probably, like myself, have lifted a mediocre sample last July and it will take a year to get these into good condition. The Hollanders this season lifted a good crop of Tulips and

it is a wise policy to obtain additional supplies while the opportunity prevails. Some fine day there may be an embargo on Tulips (as there now is on Narcissus) and as Tulips are apt to disease badly when grown here over a series of years, some future date may see prices on these bulbs rise considerably. Don't, if your garden space is limited, don't buy large quantities of Early Tulips; the Late types including Darwin, Breeder and Cottage are infinitely more satisfying. And try a few of the newer sorts like Carrara, Dido and Ambrosia; these are cheaper than they were two or three years ago. When I first grew Dido and Ambrosia six years ago, the flowers were so big that a friend said they were vulgar. Carrara, by the way, is a nearly pure white Darwin and it is the longest lasting of all varieties I have grown. [Here we would add a good word for Snowdrift, a tall-growing pure white with large feathery petals which for garden use seems to us excellent. ED.]

All other bulbs can, of course, be planted; Hyacinths if you like them,

Continued on page 270

The Pacific Coast

by ELIZABETH URQUHART

THIS is a good month for setting out new trees and shrubs, or for transplanting old ones, both hardy evergreens and those that lose their leaves. The ground is well moistened by early rains and not yet too cold, so it is well to move these deciduous shrubs now, particularly if grown in the dry warm regions. This gives the trees time to form new roots and get well established before the leaves come out in the spring.

Such hardy evergreens as the Laurels, Rhododendrons, Camellias, Magnolias and Pittosporums may also be moved now. Select a time when the soil is in good condition, neither too wet and sticky, nor too dry, so that it may be well worked in among the roots. Among the evergreen shrubs well worth cultivating, are the Escallonias from South America, and there are about thirty-five species, with beautiful glossy foliage and flowers ranging from white to red, and blooming from summer to early winter. They are very hardy, doing well in nearly all situations and may be transplanted at almost any season.

Take up the spent Dahlias now after cutting them down and labeling them and store them in a dry cool place until spring. The Chrysanthemums may be left in the ground after cutting them down and labeling them, and cuttings made from them in the spring.

Continued on page 275

In the South

by ETHEL HUTSON

NEW ORLEANS and many of the coast towns, visited by those whose homes are farther north, are justly famous for their green lawns in winter. But this smooth, green, velvet-like surface is not a natural product like the Bermuda Grass which has been naturalized and flourishes in country pastures as well as in city gardens all summer. It must be planted early in November, and well watered until it has grown tall enough to be mowed, then it must be kept mowed every two weeks all during the winter just as the Bermuda is in summer. The best seed for this lawn is a mixture of Italian Rye and English Rye, using about one pound to every 150 square feet of lawn.

Continued on page 275

THE graceful forms of legs, stretchers, and carved parts that characterize this period suite are worked from American gumwood, selected for its strength and adaptability to the carver's art. Old world atmosphere thus finds suitable expression in a new world wood, which enjoys the unique advantage of combining structural strength, texture for carving, and color adaptable to any finish desired.

Furniture craftsmen employ gumwood in the making of their best pieces. It enables them to add more features of outward beauty, such as inlays, hand painted embellishments, richer veneers, at no sacrifice of rigid and enduring construction, and without making the cost practically prohibitive. Gumwood brings good furniture within reach of the modest purse. Ask your leading retail dealer.

AMERICAN GUMWOOD

Write for our 24-page booklet, which contains also full page color plates suggesting the decorative possibilities of gumwood for paneling and interior woodwork. Mailed free on request. Address the GUMWOOD SERVICE BUREAU OF THE HARDWOOD MANUFACTURERS INSTITUTE, *Memphis, Tenn.*

TRUST THE MAKER
Manufacturing craftsmen know woods, and which to use for definite purposes and effects. They appreciate the properties of all woods, and the widely accepted use of gumwood by masters of their art is its best indorsement.

THATCHER
ROUND BOILER

It's Thatcher Time
When Autumn Leaves Are Falling!

HEED the signs of approaching winter! Prepare for cozy warmth and comfort during the long winter months ahead! It's so easily obtained when you install a Thatcher Round Boiler—and minus the drudgery of care and attention.

Due to the "staggered fire travel" which utilizes all the heat units in the smoke and gases before they enter the flue, a high heating efficiency is obtained with a definite and worth while saving in fuel.

Care and attention are minimized, due to the depth of the fire-pot (which makes firing periods less frequent) and the sensitive and *automatic* drafts, checks and dampers.

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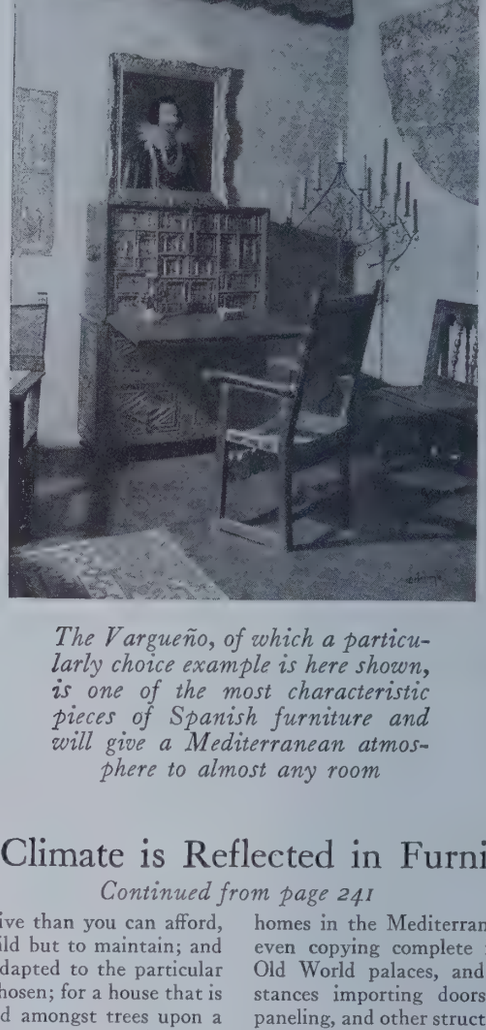
BOILERS-FURNACES-RANGES



The Vargueño, of which a particularly choice example is here shown, is one of the most characteristic pieces of Spanish furniture and will give a Mediterranean atmosphere to almost any room

How Climate is Reflected in Furnishing

Continued from page 241

is more expensive than you can afford, not only to build but to maintain; and whether it is adapted to the particular site you have chosen; for a house that is happily situated amongst trees upon a hillside may prove a monstrosity on a bare, flat lowland, and the log cabin that is so picturesque in its woodland setting would be preposterous by the side of a towering apartment house on a city street.

But first of all be sure that when your home is built it will be a *comfortable* place to live in, which implies satisfactory adaptation to prevailing weather and temperature. This is a particularly vital consideration in relation to the Mediterranean styles which in recent years have achieved in the United States a popularity amounting almost to a craze. That they possess great charm is undeniable. Their dignified restraint in contrast to the meaningless exuberance of the jigsaw and gingerbread era from which we have but lately emerged, their picturesque quality resulting from the masterly handling of decorative detail, and what seems to our conservative American minds their daring display of color, has literally taken us by storm. But we must not permit our imaginations to be so captivated by their enchantments as to make us oblivious to the fact that these houses were specifically designed for outdoor living in a warm climate by persons of wealth and leisure, and that for their proper effect they demand spacious and elaborate settings of gardens, fountains and shrubbery, and above all the sparkling proximity of the sea, if they are to be transplanted with entire success.

In certain sections of the United States, notably Southern California and Florida, virtually ideal conditions are presented, and our leading architects have been quick to avail themselves of the opportunity to design sumptuous homes in the Mediterranean traditio even copying complete interiors fro Old World palaces, and in many i stances importing doors, balustrad paneling, and other structural details r moved from fine old houses in Italy a Spain.

But what shall the would-be hom owner do who is possessed of on moderate means, a comparatively sm plot of ground in a climate quite the r verse of tropical, and an unquenchab longing for a house of Italian or Spani type? There is just one answer: try analyze the *qualities* which impart the distinctive charm to the homes you much admire, and embody them your own, plus such structural modi cations as will adapt it to its destine site and climate. 'The Letter killeth, b the Spirit maketh alive,' is just as tr of home building as it is of human co duct.

Now, what are the fundament characteristics which have enable these dwellings across the sea to ca such a spell upon us? I believe they ca be summed up in three words: strengt —peace—vitality. The first, of course, very apparent in the solidity of the contours and structural materials whic engenders a satisfying sense of perma nence; the second—a quality not to b confounded with somnolence—come from the beautiful proportions and th restful balancing of vertical and hor zontal lines; while the third is felt i the vigor of the roof lines, the use o strong color contrasts, the graceful sweep of the occasional arch, and th ceaseless play of light and shade acros the façade, resulting from the overhan of balconies and various other devices fo dispelling the monotony of flat surfaces

Within the house these qualities ar no less in evidence, and it is in emphasiz ing them through the use of enlivenin

Continued on page 29

Case #X 741

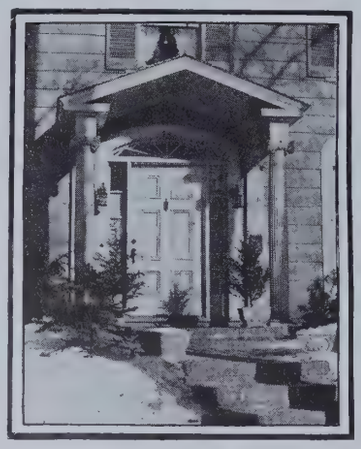
Born 1900 Louisville. Aristocratic and wealthy parents. Inherited father's daring and mother's beauty and artistic talents. Private schools and Wellesley. In Senior year, attempted elopement with young son of Boston broker. Parents intervened. Engaged to three men, one elderly, between 1922-24. Terminated each engagement, giving as explanation plans for musical career. Studied abroad. Several love affairs. Upon return to America, popularity seemed to wane. Men were attracted, but not for long. Seldom seen at social functions. Drifted away from old classmates. Became more and more a recluse . . .

Now seems to have regained former popularity. Married to New York representative of one of England's largest manufacturers. Remember . . . .

Nothing exceeds halitosis (unpleasant breath) as a social offense. Nothing equals Listerine as a remedy

STABILIZED BY KOLL LOCK-JOINT COLUMNS

A beautiful ENTRANCE *for a beautiful home*



ONLY successful home builders know what beauty and charm the right entrance can add. And only unsuccessful builders know the disappointment of a wrong entrance design.

The making of fine entrances is today a specialized craft. Expert craftsmen are required to create the beautiful results which modern home building demands.

Hartmann-Sanders Entrances, because of long specialization, are the finest available. Yet due to America's largest facilities, *they cost no more.*

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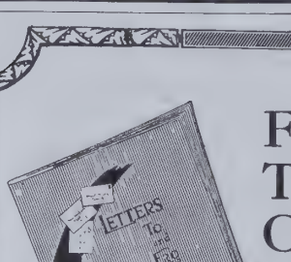


Five Ways To Cut Your Coal Costs

YOU may know three of the five and miss out on the other two.

It's maybe those two that will so unfailingly boost your coal bill.

This book, "Letters To and Fro" definitely helps you check up on your heat losses.

Also gives you six persons' views on five different heating systems.

If you already have your heat, this book will help you save fuel.

If you are building and still considering what heat to have, this book is a best friend.

Send for it.

Burnham Boiler Corporation

IRVINGTON NEW YORK

Representatives in all principal cities of the United States and Canada

Gumwood finds its greatest range of use as part of the structure

The Romance of Wood

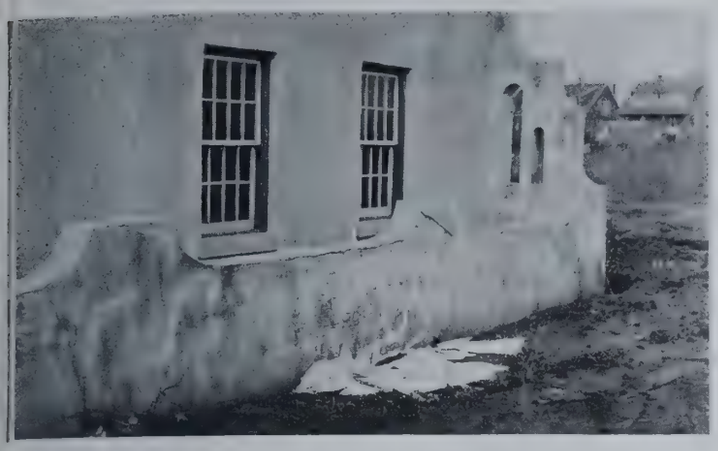
Continued from page 255

There is more to the increasing use of Gum, however, than merely to lend durability and cut the cost. Its ready response to the carvers' tools, its distinctive figure, its satin-like smoothness, permit of flutings, carvings and turnings of stretchers, legs and posts more easily than with other hard woods, qualities that bring to the inexpensive chair or table a finish, design and good construction that only a few years ago could be found only in the very highest priced products.

As if this were not enough for one tree to do toward making even the simplest modern home one of charm through beautiful furniture, it has proved to be one of the best of all woods for wall-panels and interior woodwork. In a bygone age, when paneling was first used, there were plenty of big trees to provide the wide boards that brought such dignity and richness to those old walls. Due to the fact that Gum has not been cut as have other woods, it still offers these wide slabs of wood so that the old-time dignity of those other paneled walls is possible for the modern home. Used in this way, figured Gumwood can display to the full its unusual, characteristic patterns and markings. There is a curious feature about red Gumwood, its pattern is continuous so that when used as a veneer, the figure will match so perfectly that an entire room may be paneled without a break in this decorative pattern.

It is in this very matter of figure that we see in the red Gum or Liquidamber tree added similarity to the human family, for some trees have this beauty hidden in its heartwood, others have not. Two sister-trees of this same species, like two sisters of the same human family will display totally different characteristics, one of Nature's riddles that the scientists for all their wisdom have not solved. With both trees and humans, the differing traits are not so much family traits as individual. Though the two trees may seem exactly alike, one will have this rich figure and the other will not possess it, and it is only after being sawn that the lumberman knows whether the wood is plain or figured with a beauty of warm, coloring that needs not stain nor dye lend it richness. The figure in Gumwo follows no known laws, it wand through the wood as it wills, each displaying different patterns, s subdued, still others very intricate ornate. Most of the produce of the Gu wood tree is, however, classed as 'pl wood. And that statement might be considered misleading for no Gu wood *is* plain in the sense of being wh out figure of any kind, for even plainest piece of this wood holds s of the markings of the more ri figured wood. This so-called plain has, like its figured relation, a hi decorative quality, its unobtrus ribbon-like lines and swirls impar a pleasing sense of rest and dignit any room using it as paneling, whil both plain and figured wood be c bined, the effect is rich, yet restrai The word Gum is also used in connec with a totally different family, the B Gum being the Tupels or Pepperi When one speaks of Gumwood it is Red Gum tree that is usually me This tree is non-resinous but exud yellow gum when wounded. When m up into lumber, this quality mak especially suitable for enamel, explaining why so many of our kitc cabinets and breakfast nooks made of this wood. In fact, Gum take almost any finish desired so th is justly called the wood of a thous beauties. Best of all, its tough, comp surface permits of a high, fine po

Odd, is it not, that although wood, now so highly prized, grew at own doors, it was left to the Euro craftsmen to first realize and appre its beauty? After all, that is part of romance of wood, that it should go to s tant lands, crossing seas and mount that it might at last contribute its s to making homes more comfortable life more beautiful! That is indeed romance of wood, Nature's great to man. Each family of trees ha own romance rich and varied, each its own use and loveliness, but n offers greater service to the homem than does Gumwood.



Even on the desirable masonry base, if improperly mixed and applied, stucco will disintegrate. It is most important to get the initial mixture correct

Building to Last with Stucco

Continued from page 245

nings in the lath. With the open mesh reinforcement it is necessary for the plasterer to fill solidly back of the reinforcement against the sheathing as the meshes are so open that the mortar will not stay on the surface of the metal.

The first scratch coat of stucco should be about ½ in. thick to cover the reinforcement; the second, or 'brown coat' is usually about ⅜ in. thick and is left rough to line and surface to receive the final or 'finish' coat, whose thickness will vary with the surface texture desired. Texture should result from the natural manipulation of the plasterer's tools in applying and smoothing the stucco; elaborate and complicated finishes look 'forced' and are likely to become eyesores in a short time.

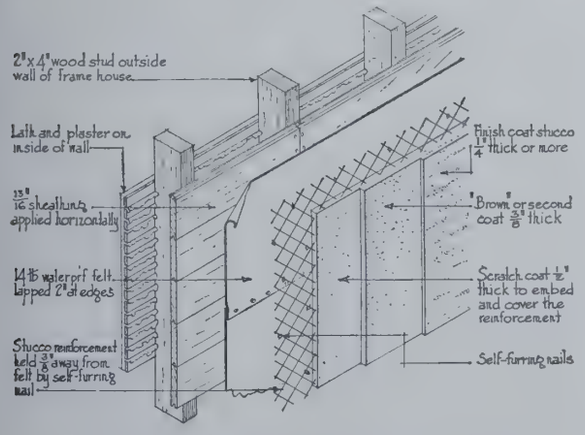
As to the materials—there are three principal stucco materials: portland cement, magnesite, and lime. Lime, much used for stucco in the past, has been largely superseded of late years by portland cement which hardens more rapidly.

Magnesites, originally developed in Europe have not yet been standardized, and are not always successful under our climatic conditions, so that the buyer should look carefully into the condition of the brand of stucco being offered him, on jobs five to seven years old, particularly for softening and general disintegration.

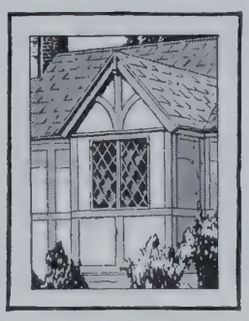
The fact that the majority of architectural offices specify a portland cement stucco may be taken as a safe guide, particularly as the investigations of the Bureau of Standards have been conducted with portland cement and their recommendations are therefore based on its use. ('Portland' cement, it may be noted, is not one manufacturer's brand as many think, but the name employed to distinguish our modern standardized cement from the cruder cements of other days. Actually, about a hundred different firms in the United States alone all make 'portland' cement to a standard U. S. Government specification.)

For best results the stucco should be mixed in the proportions of one part of cement to three parts of sand, to which a fifth of a bag of hydrated lime may be added for each bag of cement used. Mineral pigments may be added to the finish coat, if color is wanted, or, in many places, finish coat stucco may be bought with the color already ground in and with the right amount and kind of sand added, so that it is only necessary to add water and apply. Most colored finish coats are made with portland cement and cannot be successfully applied over magnesite base coats, nor can magnesite stucco be successfully applied over portland cement.

A week or ten days should elapse between the application of successive coats, and during this period the stucco should be thoroughly wet down with a hose at least twice a day. Water is absolutely necessary to enable a portland cement mortar to develop its full strength, and the longer it is kept wet the stronger it will become.


2"x4" wood stud outside wall of frame house
Lath and plaster on inside of wall
13/16" sheathing applied horizontally
14 lb waterprf felt lapped 2" at edges
Stucco reinforcement held 3/8" away from felt by self-furring nail
Finish coat stucco 1/4" thick or more
Brown or second coat 3/8" thick
Scratch coat 1/2" thick to embed and cover the reinforcement
Self-furring nails

Perspective sketch showing approved construction methods for stucco over wood-frame structure



The Question Askers in the Pondosa Pine Prize Contest *were mighty shrewd*

THE more we study the thousands of questions submitted in the question contest on Pondosa Pine the more we are impressed at their intelligence. This leads to one inevitable conclusion—the question askers did not depend on what they knew about lumber. There is every indication they went to their architects, contractors and carpenters, and to their lumber dealers. And the questions they asked are proof positive that they are all very much wiser now about lumber for building purposes than ever before.

We venture the assertion that if any one of these question askers were to start building a house today, he would have a better house, a longer lasting house, better interior trim and exterior finish. Because he would know about Pondosa Pine, and where and why it should be used.

From the questions asked we are compiling a book that will be of inestimable value to all who build or who work with lumber. It will be some time before it is completed, but if you send us your name and address we will mail you a free copy when it is printed. In the meantime anyone planning to build, planning alterations or extensions to his home can pursue no better course than to go to his architect, lumber dealer, builder or contractor and find out all about Pondosa, the pick of the pines. It will be time well spent in learning how to invest building dollars most wisely. Address Dept. 12, Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine

The Pick o'the Pines

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50 Giant Darwin Tulip Bulbs Finest Mixed, for $2.00

Selected from fifteen named varieties

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Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or call at our store, and secure this exceptional collection, sent prepaid to any point in the U. S., east of the Mississippi. For points west and Canada, add 25c. ($2.25).

*For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of **10 each of 10 varieties separately labeled for $5.00.***

Our Fall Bulb Catalogue containing a complete list of High Quality Bulbs for Autumn Planting sent on request.

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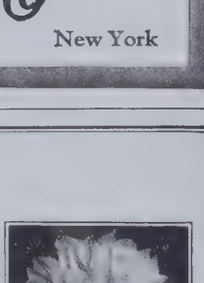
Eleanor Martin	*Dr. Nelson Shook*
El Granada	*Emily Aubrun*
Ellinor Van de Veer	*Frederich Christ*
Flaming Meteor	*Golden Dream*
Joy	*Heavenly Blue*
Queen of the Garden Beautiful	*Maurice Fuld*
Marmion	*Mrs. A. B. C. Dohrmann*
Miss California	*Mrs. Von Koynenburg*
Miss New York	*Nancy Hanks*
Rose Fallon	*Asalin*
Salbach's White	*Pearl of California*
Trentonian	*Pfitzer's Triumph*
Walter E. Magee	*Saraband*
Yukon	*Scarlet Bedder*
	W. H. Phipps



Contains also valuable information as to planting and culture

Copy Sent Free on Request

CARL SALBACH

Originator and Grower of New Varieties

306 Woodmont Ave., Berkeley, California

Your garden in the Northeastern Section

Continued from page 264

though the prices this season are quite high. The days of cheap Hyacinths are past, for disease has taken heavy toll among the stocks in Holland. If the Gladiolus and the Dahlia were slow growing there would be very few specialists seeking to relieve us of our spare cash for novelties.

Daffodils ought to have been planted long 'ere this but if you can still secure some at the right price, go to it; they will flower and provide you with stock you will be glad to have in future years. When I dug my Daffodils last July my stocks of such sorts as Croesus, Bernardino, Will Scarlet, Crystal Queen, etc., all started from single bulbs six years ago, had increased to as many as two dozen. Daffodils can be grown successfully here but they cannot be multiplied more rapidly than in Europe. The domestic supply will never equal the demand if the bulbs forced by the commercial florists are mutilated as they always have been. Under the circumstances, gardeners should take care of their Daffodils, particularly the choicer sorts. A few dollars invested in some of the better sorts will, even if one start with single bulbs, mean worth while quantities in a few years.

When planting, do not be misled into setting the bulbs too shallow; some writers are apt to urge against planting Daffodils with five to six inches of soil above them because they flower a trifle later and do not multiply so freely. Shallow planting is a great mistake and it will soon ruin the bulbs even if they are not injured by frost. Tulips, too, should be covered fully four inches. I need scarcely repeat that Tulips like rich soil but not fresh manure. All Narcissus prefer fairly good soil, but if manure is used it should be well rotted and worked into the soil *below* the bulbs. As a matter of fact, it is better to have manure well below all kinds of bulbs where the roots can reach it; the bulbs themselves do not require manure around them and it is apt to do harm. If manure is not available use bone meal well worked in, 8 ozs. to the square yard. Tobacco fertilizer can be used freely for it is not only rich in potash but distasteful to insects. Applied on the surface among Daffodils in the spring, it will help to ward off the narcissus fly should it be around. There is always a possibility that the fly will reach one's garden by way of purchased bulbs, though this pest as well as eelworm, is being controlled by hot water sterilization by up-to-date growers.

Snowdrops, Scillas, Chionodoxas, etc., can still be planted and, of course, all sorts of Lilies. Use plenty of sand around the latter bulbs, especially if the soil is not well drained. Incidentally, if you have a nice frame vacant, sow seed of any Lilies you can obtain. They will germinate in the Spring and make good headway next Summer.

Gladiolus and Dahlias ought to be lifted without delay if still in the ground. The former may still have green tips but these can be cut off to within two inches of the bulbs. A few hours in the open air will dry them sufficiently to permit the use of paper bags for storage; the corms can be cleaned any time during the winter but be sure the bags are not closely packed together until the corms are dry. Dahlias after being frosted, merely need cutting back to about 6 inches, and the roots then can be partly dried before pac upside down in peat moss. Be sure labels are securely attached.

If new ground is to be broken u borders, lawns or other purposes, any spare daylight for digging. A of it in the early morning gives one a feeling. Moderate frost need not pre one from breaking up ground that be exposed to the winter elements.

If hard freezing sets in before month has ended and promises to tinue, start to lay the protective c ings on Pansies, Violas and other th that hold their foliage. Take no cha with the Hydrangeas of the Horte type; hard freezing will ruin the bud next season. Either lift and pot up, s in a cold cellar or bind up and well c with straw. Azaleas of the amoena should be well protected or the growths will be killed back and r in the loss of much bloom next sea The perennial borders and rockeries all the better for light protection, against cold but against sunshine w frozen, and particularly from wi On no account cover anything, howe until the ground is really frozen. I of bulbs too are worth a little protect particularly Tulips.

Framed stock such as seedling P roses, and various Alpine plants that too small to trust in the open, will n nothing but the sash to protect t until later; these seedlings, how small, can stand severe freezing must be well frozen before mats are on the frames. Once frozen they ca kept so by mats as lack of light, u such conditions, does no harm. perennials of value received late safer if kept in frames, even of the ro and ready kind with celoglass sash.

Christmas-roses will be starting flower and it is an advantage to c with a frame; any old box and a p of glass will do if only one or two root on hand. Such protection will keep flowers clean and keep off wind w does more harm than frost.

If you have not yet potted up a Daffodils for flowering indoors, it still be done. And as Hyacinths ar expensive, these will serve better in than outdoors. Do not pot up Tu unless you have a nice cool room porch for them later. The tempera in ordinary living rooms is not good Tulips.

After potting bulbs, be sure and st outdoors or in a frame and well c against frost; do not bring any of t indoors for six or eight weeks. Th wanted for Easter should remain bu outside until March. Remember the usual cause of failure with h bulbs in pots is applying heat be they are well rooted. The buds o to be fully visible before the pots brought into a warm room. This not apply to Paperwhite Narci which naturally flowers early and th fore roots much earlier as do Ro Hyacinths. Lily-of-the-Valley should not be hurried at this t The roots have not long been in storage and therefore are slower to s than when planted after Christ Whether planted in soil or fibre them a cold place for awhile co ing with an empty flower pot. course all bulbs and roots in pots n not be allowed to become dry— moist until growth is active and t water as needed.

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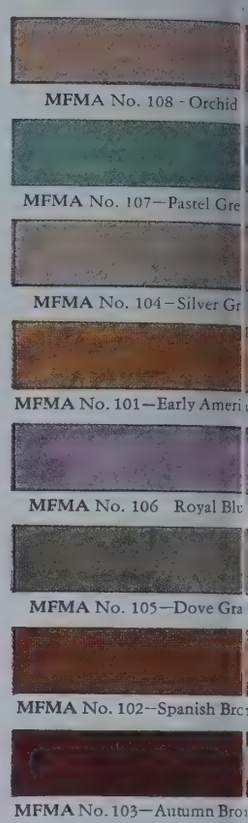
Side and end matched to perfection—Maple makes a one-piece floor of lasting beauty.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C.N.

Your garden on the Pacific Coast

Continued from page 264

ontinue planting bulbs and, in the of Tulips, put them in light soil old manure (preferably cow nure) above them and below them, the bulbs themselves in sand, about he inches apart. In the warm interior ns plant them in partial shade do not neglect watering in the nce of rain. Along the coast the late ering types will be found satisory, as the early varieties sometimes im before their stalks are grown gh, and in order to prevent the th of weeds and to cover the fading ge while it matures, Forget-me- or any shallow-rooted annual may lanted in the beds. Plant Forget-me- as soon as the ground is wellened, and a second planting of sias will bring a late spring crop h will be very welcome.

nother lovely shrub that is particuadapted to the South and warm rior regions, is the Crêpe-myrtle. too cool along the coast for perfect ming, except in a greenhouse, but where will repay cultivation.

ook after the lawns, rolling and ing them and lightly mulching with old manure that the rains may wash it in. Mend any worn or yellow spots by raking lightly and sowing new seed or by taking up squares of the turf and replacing with fresh turf. Examine the Lily bulbs for wire worms and other destructive agents. If present, take up the bulbs, dip them in strong soot water and replant in a different part of the garden.

The soil may not only be infested with wire worms, but impregnated with bacteria and poisonous products given off by the plants, and moving and rotation of crops will be necessary. Lilium auratum (Gold-banded Lily of Japan) is often disappointing on the Atlantic coast, having an unpleasant habit of disappearing after a season or two, although doing well on the Pacific coast.

Lilies should be planted in deep well-fertilized soil, always with old manure, in partial shade, and given plenty of water during the blooming season. In selecting the Lilies, the native California Lilies should not be forgotten, such as humboldti and washingtonianum.

Your garden in the South

Continued from page 264

he usual method of sowing over a ely clipped Bermuda lawn, adding a sing of well rotted manure, mixed h sand, is a good one; but now that nure is getting scarce and there are nany commercial fertilizers on the ket, it is far easier to use one of e. The results are more satisory because the fertilizer can be ad more evenly, is not so apt to t nut grass and weeds in the lawn, to spread the eggs and larvae of rious insects through the garden. ut two pounds, or one quart, of mercial fertilizer is recommended each 100 square feet of lawn.

If the Winter-blooming Sweet-peas e planted in late August or early tember they should be worked, ed, and watered regularly this th. These winter-bloomers will be ugh blooming in March or early il, so it is wise to plant the regular ng-blooming variety now, either in ther section of the garden, or if there oom, on the opposite side of the es or fence where the winter variety ow growing, making the new trench ot or more away from the old one, he roots of those now growing will be disturbed. This can only be done e rows or fence run north and south, nearly so, for the sun must reach h sides.

November is the proper time to start bs for Christmas blooming, and they ke excellent window-box flowers re their beauty and fragrance can enjoyed from within and without.

aster Lilies and Callas, and the ious Amaryllis, should be planted , either in pots or in the ground, us- a rich soil, but taking care that nure does not come in direct contact h the bulb, causing it to rot.

Annuals like Poppies, Petunia, Zin-, Larkspur, Phlox, Dianthus, Mari-ld, Crimson Flax, Sweet Alyssum, Stock may be planted in open beds, perennials such as Hollyhock, pin, Delphinium, Hardy-gloxinia (Invillea delavayi), Anchusa, Chrysanmum, and many others may be started from seed in protected boxes now.

For winter flowers indoors, besides the bulbs, there are a number of plants that can be gotten when small, allowed to flower indoors, and moved out-of-doors in the spring, where they will grow quite large during the summer. Among these are a rosy-pink Plumbago, the bright red Malvaviscus conzetti, Jatropha podograria, with coral red flowers, and, of course, the Poinsettia. Cuttings of all of these should be made during the rainy season in June for small house plants again next winter.

Hedges of all kinds should be started this month: Box, Cherry, Laurel, Ligustrum, Euonymus, Camphor, Yaupon, or for informal hedges of flowering plants there are Crêpe-myrtle, Althea, Buddleia, Hydrangea, Latana, Plumbago, and Sweet Myrtle.

It is time now to set out new shrubs and trees, and much thought should be given to real landscaping, instead of planting in a haphazard way. Learn something of the size to which a tree or shrub may be expected to grow before deciding upon planting it.

Roses should be thought of now, too, and there are many that bloom practically all the year round here: Lady Hillingdon, Radiance, Etoile de Lyons, Ophelia, Los Angeles, Frau Karl Druschki, Marie Van Houtte, Louis Phillipe, the red, white and pink Cochets, Killarney, President Taft, Helen Gould, Mrs. B. R. Cant, Duchesse de Brabant, Etoile de France, Jonkheer J. L. Mock, Mrs. Aaron Ward, Safrano, Souvenir de la Malmaison. Climbers that bloom only in spring, but give splendid results as cover-plants for arbors and porches include American Pillar, Banksia, Tausendschoen, Ramona, Silver Moon, and in some localities Dorothy Perkins. In New Orleans this Rose seems more susceptible to mildew than any other. On the Mississippi coast and in Texas and Alabama it is a wonderful grower and bloomer. Good climbing Roses are Reine Marie Henriette and Climbing Kaiserin Augusta Victoria.

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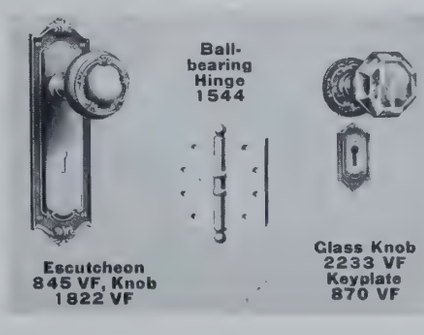

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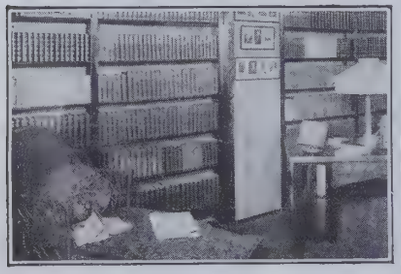

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Typical English Rock Garden of Rev. J. Farnworth Anderson, Lancaster, England. It contains over a thousand varieties and provides 'homes' for various special types—moraine, bog, alpine, aquatic, gravel, etc., etc.

The Rock Garden Comes Into Vogue

Continued from page 235

building, in a city or suburban yard, with hardy vines that climb and cling to walls, three or four stories—such as Boston Ivy, English Ivy, and Euonymus. The last two are evergreen, so especially valuable. The Trumpet-creeper and the Climbing Hydrangea also are good, though not quite such persistent clingers. There should be plenty of earth, hidden back of the rock front, to sustain such feeders; and their use in this way is for the express purpose of carrying the eye up from the ground, at the end of a small lot, and create the illusion of space.

In one garden thus planted, in New York City, I saw wonderful old Wisteria—which is a twiner and not a clinger, you know—growing high where it had managed to get hold around some kind of support at the end of a building. In this class also come some especially fine Japanese vines: Actinidia, Japanese Celastrus, and Hall's Japanese Honeysuckle which is noted for its fragrant white and yellow bloom.

The wealth of rock garden material readily available makes it a joy to choose for any kind of a garden, in any situation. Many nurserymen now specialize in wild and rock plants, offering not only the native, but also those brought from all parts of the world. The Alpines, as they are known, are particularly hardy and quite easily grown from seed; and I think quite likely that many home gardeners enjoying Arabis—more familiarly known as Rock Cress—are unaware of its mountain origin.

For a small rock garden in a damp, partially shady situation, could be used many of our most common wild flowers: Anemones, Columbines, Asters, Wild Indigo, Spring-beauties, Dutchman's-breeches, Dogtooth-violet, Closed Gentian, Wild Geranium, Hepatica, American Heuchera, Crested Iris, Wild Orange-lily, both Cardinal and Blue Lobelia, Mertensia (which is a lovely blue with pink buds), Wild Sweet-william (listed as Phlox divaricata), the creeping Phloxes, Solomon's-seal, Bloodroot, Trilliums, Ironweed, Spiderwort, and the various wild Violets. All are native perennials and, once established, thrive well—and the above are not by any means a full catalogue list!

For the sunny, more open spaces, besides a few of the foregoing which seem to be glad of a chance to grow anywhere, are more Asters, several Campanulas, Delphinium grandiflorum, several of the hardy Pinks, hardy Cactus, hardy Candytuft, hardy Alyssum, Iris pumila, Sea-lavender, Saxifraga, several Sedums, Stokesia, Creeping Thyme, Myrtle, and many of the Violets. The Primulas, Iceland Poppy, blue Salvia, Jacob's-ladder, Christmas-rose, Dicentra formosa—the delicate, long-blooming Bleeding-heart—dwarf Veronica, and Yucca, from our perennial borders, do well when set in ordinary garden soil, and combine nicely with the wild things, either native or foreign.

Owners of naturally rocky land often do not realize the wonderful possibilities of their property—wherever it may be. The list of ground covers for all conditions is surprisingly large, and bare, waste places may be made into stretches of real beauty.

Pachysandra, or Japanese Spurge as it is often called, grows about 8 inches high, and makes a beautiful carpet in the shade the year through. English Ivy is even more beautiful and quite hardy around New York; while Myrtle (Vinca minor), is a third evergreen needing little attention. Euonymus vegetus is a nice low-trailing evergreen, with showy red berries. Many of the Sedums cover well, and a small-leaved hybrid I saw last year, trimmed to edge a path, gave the effect of a green velvet ribbon. Trailing-arbutus, thriving under fallen leaves, of course is adapted to wilder effects.

Arabis alpina makes a charming evergreen mat (for a small spot), with early white bloom, although not always easy to establish. Ferns, allowed to grow their own sweet way under trees, charm with natural effects. Daphne cneorum, a trailing evergreen with pink bloom in May and again in August, is especially good on a shady bank. Phlox subulata, in many shades, will spread nicely also, if it gets partial sun. As Scotch Heather has naturalized itself in a few spots along our northern Atlantic coast, we might profit by the hint, and use it more abundantly when identical conditions permit.

Continued on page 277

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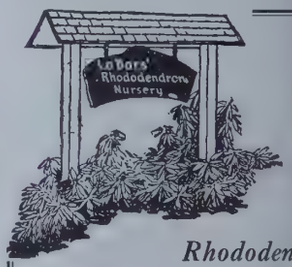

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The Rock Garden Comes Into Vogue

Continued from page 276

Androsace sarmentosa is a more rare trailer from the Himalayas, with bright rose flowers, and leaves in silvery rosettes, requiring sandy loam and a sunny situation—where it can be wedged in between rocks. And Bearberry is another that is said to be about the best yet for such sandy, sunny places and for trailing in rock gardens.

But we must have height as well as ground covering, and beside the many indispensables among the well known evergreens—the Mountain-laurel, the various Rhododendrons, the Andromeda (with its Lily-of-the-valley like bloom), —we should have the hardy Azaleas, the Laland Firethorn, some of our American Holly, and the Cotoneasters which are especially adapted to rock garden and wild conditions. The Cotoneaster, comparatively little known, is of Oriental origin, the Peking variety C. acutifolia growing to a dense shrub of 12 feet, while C. horizontalis is a trailer for rock gardens. Coming now in a dozen different varieties, with variously colored fruits attractive to the birds, these Rocksprays are treasures that should be found in more frequent use.

The taller evergreens too are needed —the different Junipers, Arborvitaes, the Canadian Hemlock.

Steps undoubtedly make a most attractive single feature; and whether space be broad or limited, can be charmingly spaced.

If your particularly troublesome spot happens to be both rocky and wet—even to the point of being marshy in places, you can use many of the water-loving plants so as to create a real aquatic garden. A little excavating might enable you to have a small pond, where both the feeder and the outlet could be bordered with the Ferns and flowers that love such conditions. These would include the American Calla, the Cardinal-flower, the Pitcher-plant, the Lady-slipper, Indian Pink, Marsh-marigold, Venus'-flytrap, and the Purple-fringed Orchis. I have seen beautiful Ferns growing out of a crack high up on a great rock, where the water trickled incessantly; and the lovely Forget-me-not blooming in late July, right along the edge of a tiny stream as it tumbled over a stone by the roadside. Shaded places not wet could be planted with Hepatica, wild Columbine, Bunchberry, Shooting-star, Meadow Lily, the wild Lily-of-the-valley and Bloodroot. Where water is not found naturally, however, it is an easy matter to connect with the house supply, and get at least a tiny stream, to tumble over a stone.

The shrubs loving moist shady places would include the flame, the pink and the mountain Azaleas; several different kinds of both Laurel and Rhododendron (but not all, by any means!); and both the Andromeda or Pieris floribunda and A. polifolia—different kinds of the Lily-of-the-valley shrub. The Coral-berry (with a latin name of 14 letters!) will grow in sun or shade, while the High-bush Blue-berry, gives both lovely flowers and delicious fruit. The Silky Dogwood is pronounced one of the very finest shrubs to plant at the margin of a pond, requiring considerable room to spread, but is attractive in winter and provides both food and shelter for the birds. Jersey-tea, on the other hand, thrives in dry, shady places, charming with its white flowers in midsummer.

Old Stone Houses of Huguenot Days

Continued from page 251

entering the unheated place of worship. It is recognized by the two-story porch at the side and there are loopholes in the end wall, used in fighting the Indians.

Across the road from the fort is the Elting Homestead, built either by the Patentee Louis Bevier, or his son, Samuel. It finally passed into the possession of Capt. Josiah Elting. Under the basement may still be found the old subcellar where, in olden times, liquors were kept safe from prowling Indians.

Although some of the dwellings have been slightly altered, the group as a whole remains to-day in its original dignity, simplicity and strength. The style speaks to us eloquently of the spirit of the Huguenots. The unusual stone joints and the coloring of the masonry are quite different from that left in the mellow tracts of southern New England. The roof pitches are higher and some garrets are full of the most interesting frame work, particularly in the house of Jean Hasbrouck, who had plenty of room under the steeply sloping rafters to store away his grain. Many years later during the Revolution the house was used as a store.

These colonists worked everything out from their very own—'By the sweat of thy brow so shall ye eat,' was their motto. The ground was theirs, the forest theirs; they cleared and tilled and built up homesteads in the midst of a natural wilderness, winning bread for themselves, asking nothing of anyone, but working steadily on. Into the architecture of the day went this spirit and out of the whole came the Huguenot accent, dignified, strong—no fine mouldings here—everything in the mass and outline; coarse but beautiful. These houses bespeak labors and troubles, great and small, and are yet charming in their frontier aspect. No fancy work from the looms of these women—they turned out useful and necessary things, sound all through. Mellow in their age and lovely still these dwellings are pictures of neatness, order and comfort. Low, whitewashed rooms with wide board floors carefully scrubbed, serve in some cases for parlor, kitchen and hall. Rows of pewter and earthernware line the dresser—old fireplaces with the characteristic baking oven tucked in the opening are large enough to admit a gossiping couple within their jambs—timbers everywhere and strong supports showing in all the rooms —all whitewashed—spic and span. Small windows served the purpose for there was fighting in those days, and the stone walls were forts.

I had hoped to gather some traditionary anecdotes from some of the ancient chroniclers of this community, and fortunately came upon three elderly ladies, one a direct descendant of the Huguenots and the others of Dutch origin. They had lived in New Paltz, girls and women for eighty years, and it was their pride that in their infancy, it had never been found necessary to rock them in their cradle.

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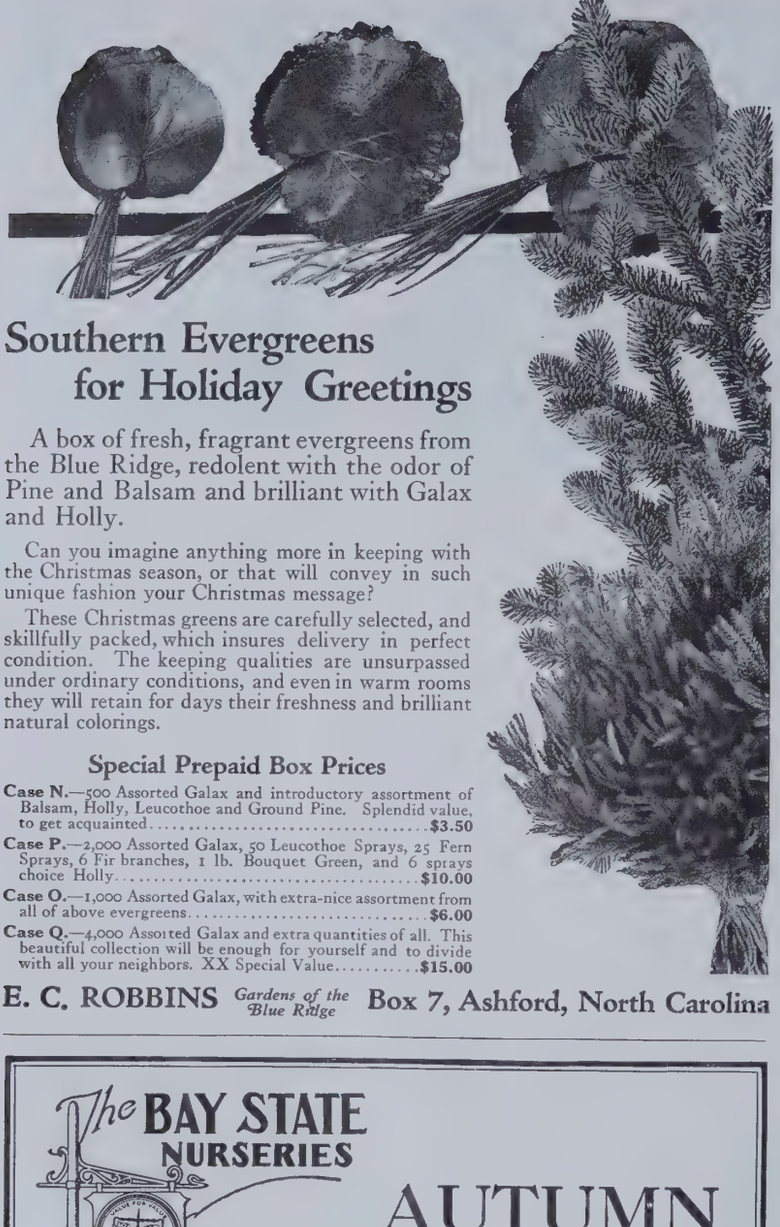

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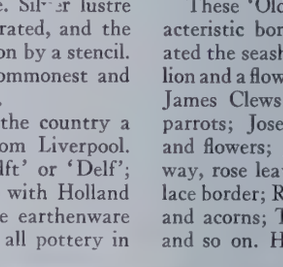
The grace restraint of Fre design are cle shown in this pire pot

The China of Our Forefathers

Continued from page 239

There were three lustres: gold or purple; silver or platinum; and copper or brown. Gold lustre, somewhat rosy through its metallic glow, was often used in bands around cups, saucers and plates. Sometimes it was applied as a thin coating all over the article, and sometimes it was thrown over a mottled ground of purple or blue. Silver lustre was both plain and decorated, and the decoration was often put on by a stencil. Copper lustre was the commonest and it dates from about 1832.

There came also into the country a great deal of pottery from Liverpool. This was known as 'Delft' or 'Delf'; but it has nothing to do with Holland Delft-ware. It is a coarse earthenware and was the cheapest of all pottery in its day. Jugs were the specialty of the Liverpool potters; and Liverpool catered to the American trade with jugs bearing transfer-printed portraits of Washington, Franklin, and Lafayette, and pictures of naval battles and American ships of fame in black, green, mulberry or red. These patriotic jugs are eagerly sought to-day.



From the collection of Dr. A. H. Merritt this Sunderland pitcher depicts an historic naval battle

The china cupboards in some sections of the country now began to fill with a new type of china known to-day as 'Old Blue Staffordshire.' The Staffordshire potters, realizing that they must make an effort to keep the American trade, had the clever idea of depicting American scenes on crockery. They did the work thoroughly, even in some cases sending artists to America to make pictures of famous scenery, drawings of noted buildings and views in the vicinity of New York, Philadelphia, Boston and Baltimore and other cities. Nor did they forget to celebrate important events such as the opening of the Erie Canal, the Landing of Lafayette in 1824, the Presidential elections as evidenced by the Log Cabin plate, with its border of stars, made for the Harrison Campaign in 1840.

These 'Old Blue' potters made characteristic borders: Enoch Wood originated the seashell and also a scroll medallion and a flower and foliage combination; James Clews used sprays of roses and parrots; Joseph Stubbs, eagles, scrolls and flowers; John and William Ridgeway, rose leaves; William Ridgeway, lace border; Ralph Stevenson, oak leaves and acorns; T. Mayer, trumpet flowers and so on. How astonished the people who bought such plates as the view of 'New York from Weehawken,' 'New York at Castle Garden,' the Park Street Theatre, the Erie Canal, or any one of the Arms of the States would have been if they been told what fancy price this old crockery was to bring at a New York auction gallery a hundred years in the future and that their descendants would actually make collections of Old Blue Staffordshire.

The Staffordshire potters also made pottery displaying the humorous adventures of Dr. Syntax drawn by no less a draughtsman and caricaturist than Rowlandson; a Don Quixote series, and a series from Wilkie's homely pathetic pictures so much in vogue.

There was almost no demand for Old Blue Staffordshire in the elegant homes of the South, where earthenware was

Continued on page

The China of Our Forefathers

Continued from page 278

ver admitted. Sometimes kitchens we equipped with Old Blue Staffordshire, including the 'willow-pattern' (fering from the willow pattern of Side and others) and also with Liverpl Delft. For one thing the texture wi coarse and for another the plates we heavy and the pictures upon them sored too much of the 'present from Nrgate' type.

outherners, however, kept to the n products of Spode and Wedgwood, Side's successor Copeland, 'Royal Vrcester,' and 'Crown Derby' and haps were even more eager to fill ir houses, when the china closets nded replenishing, with 'Canton,' ankin' and other Chinese wares. ere was a trade reason in the South this, because the Baltimore clipperps were constantly unloading Orient goods on the 'Light Street Wharves' al these were distributed to various Sithern points.

The opening of Japan by Commodore Fry in 1853–1854 prepared the way a Japanese craze some twenty-five rs later, which increased in intensity the end of the century. There was hdly a town in the United States that d not have its Japanese shops which red excellent Japanese pottery and rcelain. In the height of the interest in Japanese importations (about the year 70–1890) beautiful porcelain and fine quer could often be purchased in te ordinary shops and many persons re able to form the nucelus of really nice collections.

While all this kaleidoscopic Japanese rdley of color and decoration was minating the country there was a at demand for white and gold china h wide or narrow gold bands, and in center a crest, monogram or letter in d. Those who preferred more ornate na often purchased some of the handne French or German pieces with bossed gold flowers on a white ground. We must not forget the era of 'hand nted china,' not only painted but nd painted as well!

Every woman in the United States ok up' painting china as she 'took ' in after years the bicycle and ction-bridge. What has become of it all! It certainly was produced by the ton in all parts of the country; and the craze must have been a boom to the native china manufacturers of plain white ware. And what a great to do there was about the firing. Well, most of it ought to have been fired out of the window!

From 1880 to 1890 a great deal of extremely handsome French china was imported; certainly this was de rigueur for dinner-parties when the courses were served on uniform plates. Great variety, however, was seen at the afternoon tea-table, or the supper-table, where very handsome individual cups and saucers often were displayed. Chinese and Japanese products were not by any means abandoned, nor was the butler rebuked if he served a course or two on handsome Oriental ware. Beautiful Dresden also continued to share the honors with Sèvres, 'Royal Worcester,' and 'Crown Derby' of this period. During the closing years of the Nineteenth Century a number of fine collections were dispersed and handsome china came into the market, thus preparing the field for the coming 'antique' craze. Fine sets of Lowestoft, Chelsea, Worcester, Derby and other English pottery and porcelain now changed hands, and inspired travelers to seek for similar sets in London. Enterprising dealers imported all the beautiful varieties of old china and earthenware they could lay their hands on of which at that time there was a considerable amount purchasable at quite a low figure. Dutch Delft and occasionally Rouen platters began to appear in antique shops and here and there a piece of Capo di Monte and some majolica would turn up. English potters began to establish agencies to handle old Spode and Wedgwood; and Chelsea and Derby and Bow figures and bocages were offered in exclusive shops.

Most of the French china of this period came from Limoges, where Theodore Haviland, son of a New York importer, had constructed a wonderful factory about 1890, directed by the most skilful French ceramic decorators and makers of china. Known doubly as Limoges and Haviland, this beautiful porcelain achieved a well-merited fame.

Little Houses on a Hillside

Continued from page 226

be of dwelling, recently designed and ilt for such topography, by Mr. bert Rhodes McGoodwin, Philadelia architect.

On high land of this nature, lying to northward of Penn's 'greene towne,' d overlooking the beautiful Cresheim lley, named by early settlers 'Christ me,' an entire series of romantic king houses has been built along the tern ridge. There is a total drop of 0 feet on one side, with a slope of 30 r cent. Each house is individual—ne a copy—but all have been inspired the houses of northern France, whose dscape presents similar irregularities. These homes, often spoken of as the orman Village of Gate Lane,' in terior present the characteristic marks of French architecture. They e not built to resemble magnificent ateaux, but remain true to simpler dels of Normandy. Of native gray ne in which the locality abounds, ey are distinguished by their conical-fed towers, their balconies with iron railings, their narrow appearing casement-windows.

Space in the rooms most lived in, nas been gained in these Americanized Norman-French farmhouses, by doing away with such questionable appendages as breakfast-nooks, sun-parlors, and sleeping-porches, which last only one family out of twenty-five bothers to use. The principle that a few generous-sized rooms are more to be desired than many smaller ones, has been followed.

The kitchens are attractive and open on a service court, with walled garage and clothes yard. The basement, one half of which is open toward the valley side, affords a sleeping-room with bath for servant, in addition to space for storage, heating—usually oil or gas—and laundry.

For American families who are prepared to adapt themselves to the spirit of this type of home, these Norman-French farmhouses are a most refreshing change from the popular Dutch Colonials, the Georgian and Tudor styles.

Kernerator-equipped home of Mr. S. N. Hicks, Cherry Hills, Denver, Colo. Architects: W. A. Marean & A. J. Norton

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This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each home maker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

A FIREPLACE FOR EVERY ROOM IN THE HOUSE

'HEARTHSTONE' and 'Home'—two magic words! Throughout the ages the fireplace has been a messenger of comfort and happiness, and mantel designing has ever inspired the best effort of architects. Home builders have come to realize that the rightly planned mantel is the character-giving feature of a room, whether for castle hall or humble dwelling; so they are making mantels, not only in living-rooms, but in dining-rooms, dens and bedrooms, each expressive of the place it must occupy. (From 'Mantel Pieces.')

In the past, the success of a fireplace was a gamble. Beautiful fireplaces were ruined when the first fire belched out soot and smoke. The correctly designed fireplace of to-day can be built with a certainty of results. It is no longer necessary to carry out ashes nor is the properly built fireplace besmirched with soot and smoke. That's why the fireplace has come back with increased popularity. (From 'Successful Fireplaces.')

The open fire must have a fitting environment, fitting and suggestive of the same sentiments as the fire itself. No other material can fulfil this mission so well as brick. Brick and fire have been companions from the earliest days—in fact, the brick owes its very existence to fire; brick is fire-proof; it is solid and substantial; it is permanent. It is also a beautiful material for it may now be secured full of wonderful and subtle variations of color, possessing a depth and richness. (From 'Tapestry Brick Fireplaces.')

There's a style for the living-room and library—representing a wide range in design and cost. If when determining the fireplace, the owner can secure the help of an architect or a mantel concern, it is wisest to do so. If, however, the decision rests with himself, the following suggestions are helpful: avoid an over-ornate fireplace. Do not select an architectural motive for the mantel contrasting with the general architectural motive of the woodwork and decorations of the room. Internal design is important. If fireplaces are fiascos, it is because they are built wrongly. It frequently happens that an immense fireplace in some quaint home will tempt a home owner to build one entirely out of proportion to the size of his room; such a fireplace would be too hot for the medium-sized room. The larger the chimney the greater the exhaustion of air from the room and the greater the forced-in draft from doorways, windows, etc. Plan on a fireplace of moderate size. A living-room with 300 square feet of floor space or less, is well served by a fireplace from 30 to 36 inches wide. The size of the flue opening is also an important factor. (From 'Book of Fireplaces.')

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PROPER DIMENSIONS OF PARTS

The proportion of the fireplace opening to the size of the room on the one hand and to the size of the chimney flue on the other is fundamental. If this proper proportion is violated, the fireplace will not draw properly and will not heat the room. The depth of the fireplace and the shaping of the back hearth have much to do with satisfactory heat.

It is axiomatic that a successful fireplace must throw the heat into the room and carry the smoke up the chimney, but it cannot do so unless properly proportioned and properly built.

The forming of the throat, smoke shelf, and smoke chamber have a direct bearing on the success of a fireplace. The forming of the throat is especially vital. With the Colonial Head Throat and Damper a careless builder can't go wrong at this point and a good mason saves in time and trouble much more than the cost of the Damper.

The throat of the fireplace should be one, two, or three courses of brick above the opening. Dampers which have the angle bar that carries the brick over the opening cast integral in one piece must be set on a level with the opening, consequently they cannot conform with what architectural authorities agree is a fundamental principle of fireplace design.

Proper flue area and construction and chimney height are other important factors in the proper functioning of the fireplace.

Those who have had experience with fireplaces know how unpleasant it is to have ashes blow back into the room when they are being dumped into the ash pit. The reason for this is that the ashes replace the air in the pit, forcing the dust back through the ashtrap door. A dustless ash trap overcomes this nuisance. It is so arranged that when dumping the ashes, the dust cannot blow back. (From 'Brick Fireplaces.')

To complete the fireplace-picture, certain fittings are necessary. Andirons as we know them to-day have a unique history. No one knows exactly when they were first used. An interesting fact is that the oldest andirons in existence have the same shape and structural lines as our modern andirons. In the 15th century andirons were called firedogs because the andiron top was shaped like a dog's head. Later they were called andirons from 'hand irons' or 'end irons.' Some of these ancient fire dogs cast of iron in the 15th century weighed two hundred pounds. To describe all the countless forms of andirons through the centuries would require a book. However, the 18th Century found the andiron in grotesque shapes such as dogs' heads, twisted flames, women's heads, claw feet, and steeples. Of special interest are the Marching Hessians of 1776, an outgrowth of the Revolution, and the Ball Topped of the same period. Andirons have always been used primarily for supporting logs. At one time hooks were added upon which to hang pots, kettles and spits and a tripod placed at the top to support cooking vessels. These were made of bronze, iron, or brass, sometimes being decorated with silver or enamel. Andirons are the furniture of the hearth. They are essential to modern fireplace decoration in that they give a finishing touch of beauty and coziness. (From 'Donley Andirons.')

Continued on page 282

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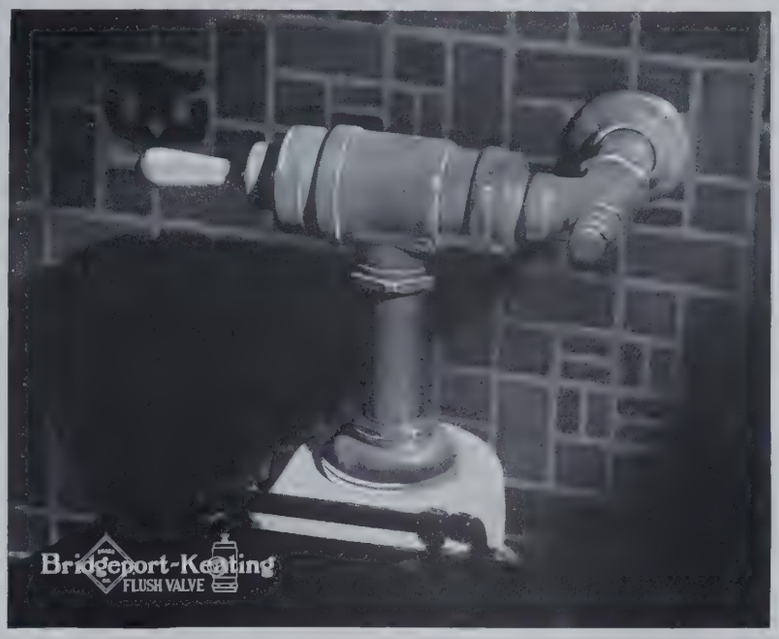

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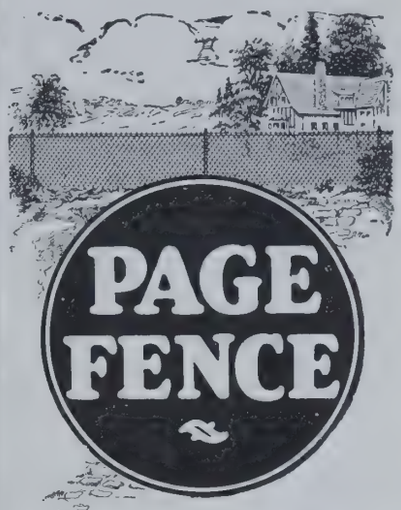

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Jewett Refrigerator Co. 365
THE NEW COMFORT
Socony Burner Corp. 366
SUCCESSOR TO THE RADIATOR
The Trane Co. 369
THE MASTER FURNACE MAN
Electrol Inc. 378

Radiators

BRASS RADIATORS
Rome Brass Radiator Corp. 392
A MODERN HOUSEWARMING
U. S. Radiator Corp. 172
RADIATOR FURNITURE
Schleicher Inc. 37
RADIATOR SHIELDS
Sodemann Heat & Power Co. 124
INVISIBLE RADIATORS
The Herman Nelson Corp. 211
RADIATOR CUPBOARDS
Home Radiator Cabinet Co. 212
RADIATOR SCREENS & REGISTERS
Tuttle & Bailey 227
RADIATOR ENCLOSURES
W. H. Johnson & Son Co. 256
RADIATORS, ENCLOSURES AND SHIELDS
Mullins Body Corp. 384
JA-NAR RADIATOR COVERS
The Fulton-Sylphon Co. 255

Kitchens

INCINERATOR INFORMATION
Kerner Incinerator Co. 39
HOW TO PLAN THE NEW STYLE KITCHEN
Standard Gas Equipment Corp. 184
KITCHEN MAID STANDARD UNITS
Wasmuth-Endicott Co. 87
FEWER STEPS IN YOUR KITCHEN
The Hoosier Mfg. Co. 100
COME INTO THE KITCHEN
G. I. Sellers & Sons Co. 197
WALL FIXTURES
Masterbilt Wall Fixture Co. 188
LAUNDRY CHARTS
Electric Household Utilities Corp. 93
KITCHEN AND PANTRY EQUIPMENT
Coppes Bros. & Zook 382

Interior Decoration

YOUR HOME & THE INTERIOR DECORATOR
F. Schumacher & Co. 44
HOME FURNISHING
Elgin A. Simonds Co. 47
THE ADVENTURE OF HOUSE FURNISHING
S. Karpen & Bros. 66
OLD HICKORY
Old Hickory Furniture Co. 300
SPACE SAVERS
The White Door Bed Co. 103
FINISHED TO ORDER FURNITURE
Wm. Leavens Co. 134
THE WINDSOR BEAUTIFUL
W. F. Whitney Co. Inc. 272
CARE & RESTORATION OF FURNITURE
Arthur S. Vernay, Inc. 331
EARLY AMERICAN FURNITURE
L. & I. J. Stickley, Inc. 333
INSIDE THE DOOR
Imperial Furniture Co. 320
THE LURE OF FURNITURE
Hampton Shops 323
CORRECT CARE OF HOME FURNISHINGS
Peck & Hills Furn., Co.
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Floors Rugs

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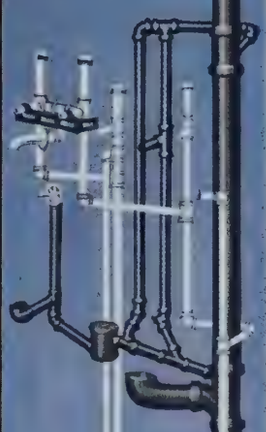

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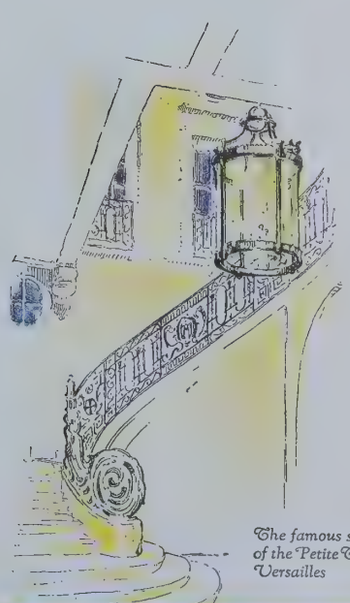

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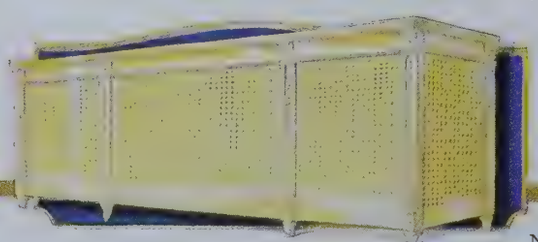

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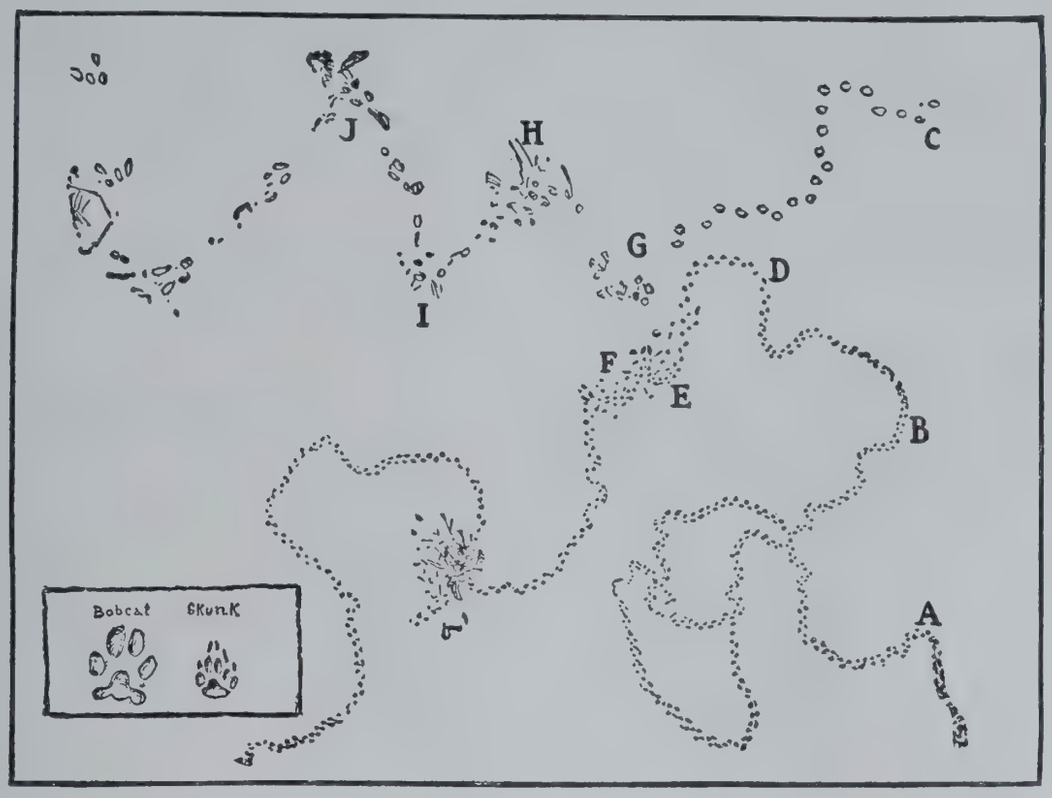

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YOU saw a trail of blood in the woods as ou tramped, you would immediately know thing tragic had happened. Some animal been shot, some woodsman or hunter in- . *But could you finish the story?* Could you what had been hurt? Could you trace the gle? Can you reconstruct the *comedies* and *nces* as well as the tragedies of the wild ures from the marks they leave?

e picture above told Ernest Thompson a very funny story. Can *you* tell what ned? If you came upon that series of s, scratches, broken twigs and trampled , could you tell the story to your son or ompanion not versed in the ways of the s?

Mr. Seton the tale was as plain as if re reading it in a book. At the spot marked a skunk had appeared on the scene. At (B) as wandering about when a hungry wildcat ax appeared at (C). Noting the promise of thing to kill for food he came on at (D). Skunk, observing the intruder, said, "You r let me alone"; and, not wishing to make le, moved off toward (E). But the Bob- evidently young and inexperienced, gave . At (F) the Skunk wheeled about, remark- 'Well, if you will have it, here goes!" At the Lynx was hit. The tremendous bound (G) to (H) shows the effect. At (J) he ed into a stone, showing probably that he blinded, after which he went bouncing and ling away. The Skunk merely said, "I told o!" then calmly resumed the even tenor of ay. He found the remains of a chicken, on n he feasted, then went quietly home to bed.

e big timber is full of such stories to the ed woodsman. *Don't miss them!* They make n the open doubly pleasant, thrilling, and taining. A trip in the open without the power to observe and interpret these records of natural, wild events *is only half a trip.* You want to know the animals by their tracks, the birds by their songs, the trees, flowers, and shrubs at sight. You want to be able to make yourself comfortable in the woods under all circumstances; you want to know how to find your bearings when you are lost.

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Maintaining Soil Fertility in Your Garde

Continued from page 238

prepared for rice. The Oriental gardener has learned by stern experience the great value of organic matter in maintaining the productivity of the soil and he is willing to go to extreme lengths to secure it.

While the gardener is not limited to the use of organic matter derived from well rotted barnyard manure yet he must realize, that unless he takes certain precautions he may lose a large part of the value of the organic matter in the manure heap. It is a comparatively simple process to protect the manure and compost heap from loss of nitrogen by the leaching action of rainfall. There may, however, still remain the very considerable loss of nitrogen directly into the atmosphere as free ammonia due to biological agencies. Various materials have been used for addition to the manure heap for the purpose of conserving the organic matter and the organic nitrogen, such as gypsum, acid phosphate, and sulphur. Wherever barnyard manure may be obtained it is one of the most effective materials for maintaining the organic matter of the soil. The gardener should use it to the utmost. He will find that the addition of 30 or 40 pounds of acid phosphate, gypsum or elementary sulphur per ton of manure will be very profitable.

In many sections of California where the orchardist recognizes the tremendous importance of organic matter for the soils, a definite monetary value is placed on the organic matter content of purchased manure. The nitrogen is evaluated at the prevailing market price and five cents per unit allowed on the organic matter present and no allowance made for the phosphorus or potassium present. On this basis 100 pounds of organic matter is worth twenty-five cents. A ton of barnyard manure containing 80 per cent. dry organic matter is worth $4.00 for its organic matter content alone, and manure is purchased on this basis!

It frequently happens, however, that barnyard manure is not available to the gardener or if available is of such poor quality that its use is of doubtful value. What then must the gardener do under such conditions to maintain the organic matter and the productive capacity of his garden soil?

SYNTHETIC MANURE

A somewhat similar problem confronted the garden enthusiast of England during and at the close of the Great War. The English gardener has formed the habit of using unusually large quantities of barnyard manure—15 to 20 tons per acre is not uncommon.

The war created a heavy demand for horses on the Continent and also caused a rapid decrease in cattle due to their slaughter for beef and also the desire to save grain to feed the human population. The consequent lack of manure seemed to be a veritable catastrophe to the English gardeners so an appeal for help was made to the scientists at the Rothamsted Station in solving the pro thus created. They responded nobly successfully worked out a metho producing synthetic manure ou straw without the aid of livestock.

The process is very simple, consi simply of mixing a patented bacti culture known as Adco with or material of a non-woody type suc straw, weeds, leaves or any wast ganic material that is available, we thoroughly and allowing it to deca

For each ton of vegetable ma 150 pounds of the special reagent is The straw or other organic mater spread out about one foot thick thoroughly tamped down; it is then oughly wet with water and abou pounds of the reagent sprinkled o for each ten square feet. Another of straw is spread about one foot t trampled, soaked with water and a treated with the reagent. This is tinued until six or more layers have obtained and the top of the pile is left flat so that it will retain wate stead of shedding it.

In a few days the bacteria add the reagent become very active as a result the pile becomes quite h much the same manner that a pi stable manure does under similar c tions. The pile is again soaked water in order to control the kin bacterial action which takes p This soaking with water is neces every two or three days in order to the temperature down to the p degree. In about three weeks the becomes less and the pile then r only an occasional wetting when top and sides become too dry.

In about four months the pile shrunk to about half its original vol The material looks like well rotted h yard manure and can readily be cut a spade and is now ready for use b gardener.

It has some special advantages w should appeal to the garden enthus It is odorless. It is free from weed s It does not attract flies. And it doe lose its plant food by leaching or mentation like ordinary manure (We can add our confirmation o foregoing. Adco is used in our trial dens for the reduction to manure the vegetable refuse, hedge clipp etc.—ED.)

THE COMPOST HEAP

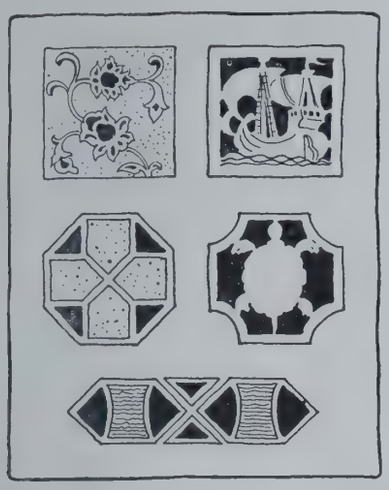
This method of producing synt manure resembles very much the tice followed by practical garde particularly in England and the O for centuries, in the production o dinary compost.

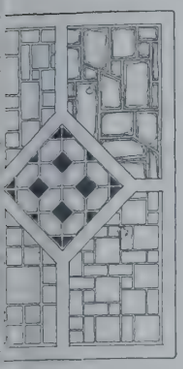
Vegetable material of all kinds its way into this compost heap. W material of the garden or hillside as straw, stubble, clover grown for purpose, grass, vines are carefully banded and composted into manu feed the crops necessary to suppor teeming millions of these an peoples.

Credit Where Due

The delightful little cottage published on pages 482, 483, 484 of our July issue was designed by Mr. William E. Lescaze and we very much regret the omission of customary credit to the architect—an oversight not due to any 'malice o' forethought' but to the exceeding speed with which editorial wheels perforce grind.

Also we wish to state that the den pictured on page 14 of the Sep ber issue is that of Mr. Charlton nell (not Jarnell, as published), an firm of Lay and Wheelwright shou ceive credit as the landscape archi —another oversight which we much regret.—THE EDITORS.

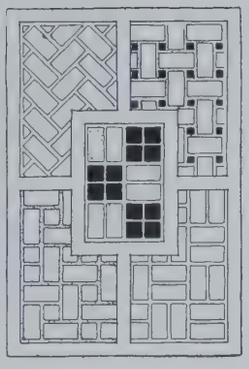




ABOVE *Many interesting and amusing decorative tiles are available*

LEFT *Masonry floors may be formal or informal as fancy pleases*

RIGHT *Numerous patterns and colors are possible in masonry*



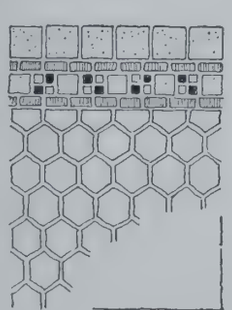
Floors that Never Wear Out

Continued from page 254

e unduly concerned with them as they indicate the extensive of this fascinating material and ossibilities it affords to obtain any l effect.

rble was one of the favorite floor- aterials used in England by the ers Adam. Highly colored marble e was largely used in Italy even to the eighteenth century. In e during the reigns of Francis I, IV, Louis XIII, Louis XIV, and XVI, and later during the Direc- marble was highly regarded and ively used. Marble ranges in color gh almost the entire spectrum, and gray and black. The color and e of marble argues for its use in of more or less formality. Rich racter and appearance, it demands r surroundings. Perhaps for this as well as the manner in which vorked, it has been nary to use marble ge areas of more or niform color, or ar- l in small units laid nple geometric pat- Checker-board pat- usually in black and have long been fa- . The units used in attern should always ade of a size in scale proportion to the of the floor area in they are laid. Large will tend to make a room appear smaller, small units will cause ge room to assume larger proportions. election of a happy medium results leasing and correct relation. Mar- a material that is readily worked slabs, about one inch thick, and can be dressed to a smooth and ed or fine sand rubbed surface . For flooring the units are cut into squares or rectangles or other shapes as the pattern may require. Units from four to twelve or more inches are commonly referred to as marble tiles, while smaller units usually about one inch square are called marble mosaic.

Both marble and slate are natural stones quarried from the earth's crust, but there the similarity ends. Slate has entirely different physical characteristics and as a result is unlike marble in appearance and method of handling. Slate colors seem to be more opaque than those of marble and while the rock splits to a smooth surface it inclines toward irregularity. Slate can, however, be sawed and dressed with even edges and rubbed to a smooth polished surface if desired. Slate has thus a large range of usefulness as a flooring material since it can be laid in irregular and random patterns where informality is required, or primly dressed as befits more formal demands. The usual color designations are black, blue-black, gray, blue-gray, purple, mottled purple and green, green, and red. But in each color group there is to be found an infinite variety of shades and tones that prevents even an uninteresting pattern from appearing monotonous.



A tile floor with decorative border, and field of hexagonal 'pavers'

Slate is split into slabs of various thicknesses from about one-quarter of an inch to about two inches. Slabs from one-half to one inch thick are usually selected for flooring purposes in order to secure proper bedding in the mortar used for laying. The individual units may be irregular in shape and size, or cut to square or rectangular shapes.

Concrete which, in reality, is an

Continued on page 299

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Used Buckwheat Hulls as general mulch on Roses, Peonies, Hardy plants and Shrubs. Everything stood the winter very good. Have dug the mulch under, and all plants, etc., are looking fine. I am so well pleased that I will send you another order herewith.—John W. Powell, Roslyn, Pa.

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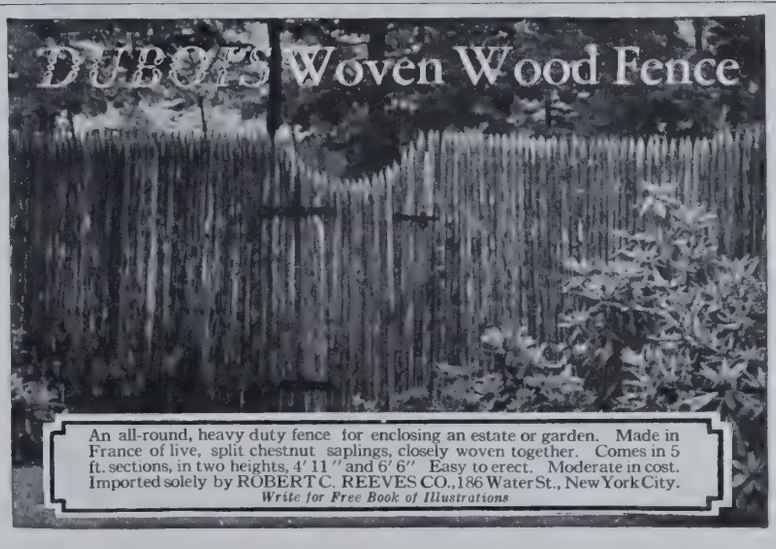

An all-round, heavy duty fence for enclosing an estate or garden. Made in France of live, split chestnut saplings, closely woven together. Comes in 5 ft. sections, in two heights, 4' 11" and 6' 6" Easy to erect. Moderate in cost. Imported solely by ROBERT C. REEVES CO., 186 Water St., New York City.
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A Remarkable Offering of Magnificent Bulbs at ½ their actual Value

Through a very fortunate, last minute purchase from one of the largest lily growers in the country, who desires to turn his season's surplus into immediate cash—we are able to offer first quality bulbs of these rare and costly flowers—unquestionably the royal line of the lily kingdom—at prices that put them within the reach of all.

These bulbs sell normally around $85.00 a hundred and higher. Rather than hold them at their real value, *we are going to give you the advantage of our good fortune and turn our possible profits into good will.*

We are offering these heavy, mammoth bulbs, sure to produce 3 to 4 blooms the first season—an extraordinary bargain at these prices:

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25 bulbs for 11.00 (regularly 24.00)
50 bulbs for 20.00 (regularly 45.00)
100 bulbs for 39.00 (regularly 85.00)

Regal lilies follow the Madonna lilies—which they somewhat resemble—in their blooming period. From three to six long trumpet-like flowers with throats of canary yellow shading to a pearly white, are borne on stately stems four to five feet tall. Being natives of Northern China and Thibet, they are perfectly hardy and are the most "fool-proof" of all lilies provided they are planted in a sunny spot.

These lilies are a permanent investment. Each year the bulbs will grow larger and increase in number giving you recurring pleasure from season to season.

N. B.—Avoid disappointment! Don't delay your order as this stock is limited and will soon be exhausted. ORDER NOW!

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This rock garden of sixty plants, which will be sent you for only $10.00, consists of three each of the following twenty varieties, all plainly labelled:

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Nepeta mussini	Sedum stoloniferum
Phlox subulata	Sedum album
Cerastium tomentosum	Sedum spectabile
Dianthus deltoides	Campanula carpatica
Dianthus caesius	Campanula rotundifolia
Tunica saxifraga	Aquilegia canadensis

Sold separately at 25c each $2.50 per dozen

With the plants we will send you a description of how one of our customers planted this garden, together with a sketch showing how the plants were placed.

My catalog **"Hardy Plants for the Home Garden"** gladly sent free on request.

W. A. TOOLE *Garry-Nee-Dule*
Baraboo Wisconsin

A Better Grape Growing Method

Continued from page 242

the grafts, and between layers of grafts. A covering of two or three inches of saturated sawdust is placed over the top of the whole. The box is then stored in a room kept at an average temperature of about 80 degrees which insures a temperature of 70 to 75 degrees in the interior of the box. The box should also be set in a container of water to insure a saturated atmosphere from the wet sawdust.

This humid chamber seems to provide about the right conditions for speedy and effective callusing, for in about three weeks the grafts are sufficiently healed to transfer with safety to the nursery row. The grafts are set in a furrow with the place of union about one inch below the surface of the soil when the furrow is filled in. A slight ridge is then thrown up so that the bud on the scion is just exposed, while later in the season this ridge is taken down. Two or more times during the growing season it is necessary to remove the earth down to the union and cut away any roots that may have started out from the scion. If these roots are not removed the original root stock will not be sufficiently nourished and will eventually die, leaving what will amount to nothing more than an own-rooted vine.

One other possibility in grafting deserves at least brief mention, and that is the replacing of misfit varieties in the vineyard, or the replacing of less desirable sorts with better kinds through cleft-grafting in the vineyard. For this purpose the trunk of the vine that is to serve as the stock is cut cleanly across at a point about two inches below the surface of the soil. A slot is then sawn to a depth of 1½ inches on the face of the cut stub, and into this slot is inserted the scion. The lower end of the scion is cut to a wedge with bevels varying from 1½ to 2 inches in length and is forced deeply into the slot. It is necessary in cleft-grafting to eliminate any sprouts that may come up from the root stock and to remove any roots that may be sent down by the scion.

Two periods of the year are suited to cleft-grafting, one before the upward flow of sap has begun and one after vigorous sap flow has passed. Of the two periods, however, the first is preferable.

It is the belief of those who have studied the matter that American varieties of Grapes may be materially improved in quality, that yields may be greatly increased, and that more vigorous vines may be secured through the bench-grafting of desirable varieties on suitable stocks. The cost of the operation is such that it is doubtful whether the practice will appeal to the commercial grape grower.

For the home vineyardist, however, grafted plants should have a strong appeal, for the first cost will be only a trifle over what he would pay for the ordinary own-rooted vines.

Vineyard grafting: vine stub with scion in place ready for tying

The second step: scion and stock tied and ready for mounding

Bench grafting: stock and scion cut for whip-and-tongue grafting, joined, tied and callused

The bench grafted cuttings upon removal from callusing box, now ready for nursery planting

Own root vines showing relatively poor growth in comparison with grafted plants (see photograph at right)

Grafted plants of Catawba on Clinton. The increase of vigor is obvious compared with own root vines

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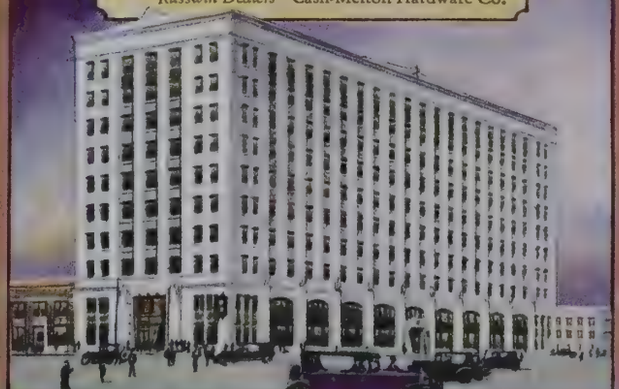

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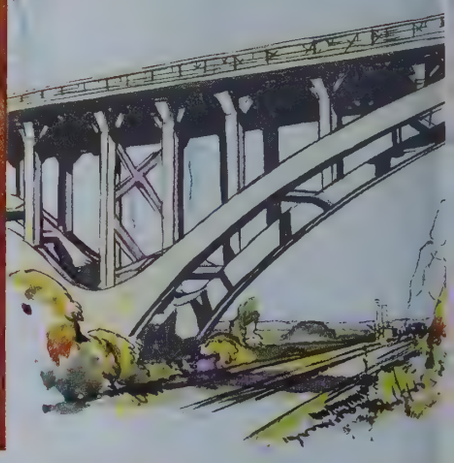
The longest rib-arch bridge of concrete in America, the new Mendota highway bridge near Minneapolis (below) was built with Atlas *in one-tenth the time required for the famous old Pont Neuf in Paris. C. A. P. Turner and Walter H. Wheeler were associate engineers, the Koss Construction Co., Des Moines, were the general contractors.*



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In the brilliant advance of the Portland cement industry in America, *Atlas* has been an important factor. It has been used in countless everyday jobs, from sidewalks to silos. It has also been chosen for stupendous concrete projects like the Panama Canal and other pioneer structures where daring design, to be safe, required materials of dependable quality.

In the thirteen gigantic spans of the new Ft. Snelling-Mendota highway bridge, near Minneapolis, *Atlas* contributes its strength to their soaring yet rugged arches. By comparison, the famous old Pont Neuf in Paris, less than one-quarter its length, required ten times as long to build as Mendota's marvel.

Atlas reputation is rooted in manufacturing success as well as in flawless construction records. The rotary kiln, which revolutionized cement making in 1895, was developed by *Atlas*. It standardized quality, kept mill costs down and made possible the country's present huge production of 161,000,000 barrels a year.

Perfected also by The Atlas Portland Cement Company, *Atlas White* endows concrete with ageless, economical beauty in form, texture and color. Its plastic qualities allow utmost freedom in shaping complex details and decorations. Its affinity for color opens new and alluring possibilities to architects and owners.

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Mrs. Chester Robinson, one of the larger Pompons, with old rose-pink flowers borne on wide-spreading stalks

Chrysanthemums of To-day

Continued from page 234

KONZE BUCKINGHAM; BRONZE MOLLY; CCELSIOR, flame color; CATRIONA, deep d; JOAN MARIE PIPER, bronze; STANLEY EN, rose; and MENSA, both white and llow. The other singles already men-oned are, of course, largely grown nder glass.

Novelties seen last season that im-essed one were LOUISE MORI, pure hite; VICTORIA MORI, deep red, already entioned; ROSE F. RICCI, clear pink; LIA QUINLAN, rosy bronze; GODFREY'S IUMPH, deep yellow; ESME WATERS, ear yellow; and MOLLY GODFREY, rose-nk.

The Pompons already mentioned are, course, amenable to indoor culture, it a few others not wholly safe outdoors e: NOVEMBER GOLD, NEW YORK, bronze; IAKER LADY, bright pink; WHITE POP-RN, white; MRS. NELLIE KLERIS, pink; and PINK POPCORN. It need hardly be said that there are scores of other sorts more or less largely grown, particularly by commercial florists.

Varieties that are particularly adapted for pot culture because of their dwarf habit, include what is known as the CAPRICE family in several colors; WELLINGTON MACK, a wonderful yellow from England; GREYSTONE, orange; SAVINA, lavender-pink; CRIMSON QUINTUS, dark crimson. Handled properly, these dwarf varieties are highly decorative and can be easily finished in a glassed-in porch. Some of the true Pompons also make excellent pot plants, notable BENOIT, pink; PADOKA, salmon; CANONA, yellow; and JOSETTA, dull crimson.

These dwarf sorts may be grown in the open ground and lifted carefully in the Fall for finishing under shelter.

How Climate is Reflected in Furnishing

Continued from page 266

lor and an intelligent choice of furture and accessories that the home-aker's opportunity for creative ex-ression, and the exercise of ingenuity the development of the desired at-osphere with only a moderate outlay, found.

The feeling of restfulness so apparent Spanish and Italian interiors is due large measure to the exercise of res-aint. Here is no clutter of super-lities, no tiresome multiplication of nall, unimportant objects, but a few assive, beautifully proportioned pieces furniture, simple in form but fre-uently magnificent in detail, set well art so that the full beauty of each ay be seen and enjoyed, together with small number of accessories of signi-cant value. A rug perhaps, a price-ss tapestry or other textile on the all, and over and through all the ter-weaving of rich and vigorous lor.

From our American standpoint the ngle criticism may be launched that ey are a trifle bare and comfortless. he 'T. B. M.' has long since declared his inalienable right to a deep cushioned easy chair in which to relax at nightfall, with his favorite books within arm's reach, a reading light conveniently placed, and his smoking things in readiness at his elbow. The hostess very reasonably demurs at waving an honored guest toward a springless carved oak bench, or a stiffly rectangular armchair with only a thin velvet pad to soften the austerity of its solid walnut seat. So, we ignore 'the Letter' by including a few comfortable upholstered chairs, stools, and sofas, and such occasional pieces as convenience may dictate, while at the same time we maintain 'the Spirit' by careful attention to line and contour.

It is far easier nowadays to obtain suitable furnishings than it was at the beginning of the vogue, when practically everything had to be specially imported, and little was available besides appallingly costly antiques. The increased demand has led manufacturers on both sides of the ocean to reproduce at far more modest prices the treasures of the past.

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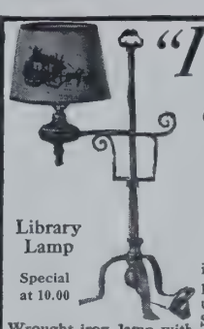

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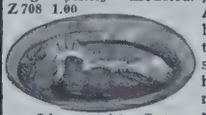

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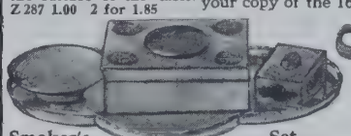

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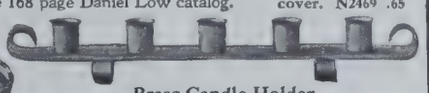

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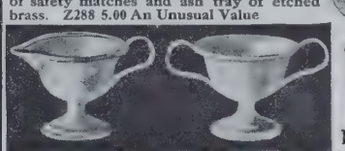

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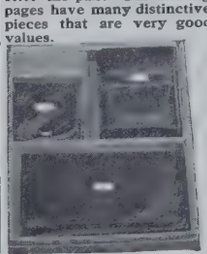

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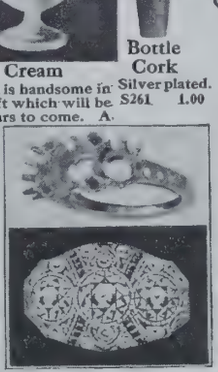

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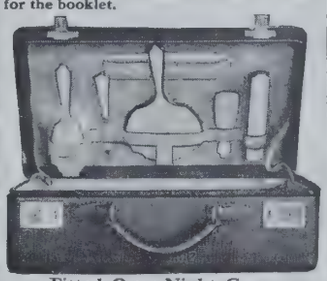

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I HAVE the most interesting work in the world—I am a detective. Not the kind made immortal in Sherlock Holmes nor the kind made ridiculous in the movies—far more fascinating than that! I am a sleuth for new things; for unusual prices in good things. I stalk through the byways in search of beauty, or usefulness and comfort; or just plain frivolous bits of ornamental uselessness to delight you. Stupidity is "out." Atrocities in the name of decoration I abhor. Every month I shall serve a chosen few to you so you can sit back in the comfort of your home and consider them; consider that they have been carefully sorted over so that there need be no hesitation. Colors are what they should be; can be matched to suit your rooms. There is a definite *raison d'être* for everything shown. If it is not entirely new, it either is new enough or adaptable enough to command space in our Shopping Service.

Just consider what can be done in real honest to goodness pieces of furniture for less than eighty dollars! Unless you know a score of manufacturers or importers and have hours to squander in the search, you probably didn't dream these were possible. The upholstered bits pictured here are the most outstanding values ever shown in print. Each is featured by an individual shop as specialities, which makes prices possible which would be close to double elsewhere; for no matter what the fatness of one's pocketbook, it is always a relief to find quality things at a price not dictated by the James brothers. I have bought three of them for myself, which shows how nice I think they are! For that neglected corner of boudoir or living room, for the town apartment, for Florida—the assortment is most timely. It is with a sigh of pardonable pride that I now can describe them to you.

FIGURE 1

Figure 1 shows a studio wing chair, ample in size and so comfortable that it makes one sigh with joy. The loose cushion is filled with finest white down, and the construction is of the very best, being all-hair filled throughout. The legs can be finished in maple, mahogany, or walnut. The price is only $65. There is no crating charge. Also it is interesting to know that this chair, together with the four other pieces shown here, may be covered in your own or better material if you wish. In the former case there is no "cover charge" whatever—merely let me know the width of your material and I shall tell you where to send it and the yardage needed. Where better material is wanted from the shop, just tell me what type you wish so I can have samples and prices mailed to you at once. The demand for all of these pieces will be brisk this fall. It might be well not to delay too long. Prompt shipments can be made now in any of the standard coverings.

Figure 2 shows a worthy companion piece—a most comfortable boudoir chair covered in your choice of chintzes, cretonnes, or sateens, for $32.50. Legs are painted to match, and the whole unit is sturdy. It has excellent lines, is upholstered in all-hair, and can be used either in living room or bedroom. The shop where I found this was so filled with unusual things that it was hard to make a choice, but these two are it! For those out of New York I will gladly choose coverings; just tell me the scheme of your rooms, and trust me. There is a crating charge of $3.50; guaranteed to arrive safely.

Now that the International matches are over and the British polo cup is to nestle on our shores for another period, it behooves us to sit back proudly and consider the crayon drawings of Paul Brown. This talented artist is specializing in horse subjects and is commanding much attention through the vivid action and excellent technique which is his gift. At this moment he is being given a fine exhibition by a Madison Avenue gallery. The courteous English gentleman who presides there is a friend of mine. He showed me all of Brown's work. In the original drawings the prices vary—let us say they run along close to $75 each. I bewailed the fact that many avid followers of equine matters who can not go in for wholesale purchasing of signed originals were automatically cut off from hanging one of these unusual sketches. Immediately my problem was solved. The news was given out—limited sets of lithographs have been made of two of the best subjects. Only one hundred were made of each; and when the plate work was done Paul Brown colored them by hand. The job has been done to perfection. The size of the drawing proper is 16½ x 11 inches, the mat 2½ inches all around. Figure 3 shows both of them. Both were made in action at Meadowbrook, and best of all, the two together cost but $35, postpaid. Singly the price is $20 postpaid. And remember, each edition is limited to but one hundred *signed* lithographs.

FIGURE 2

Figure 4 is an unusual find—a slipper chair of the best workmanship, and filled throughout with part down and part silk floss. You can have it in your choice of *toile de jouy* (shown in the illustration) or chintzes. The legs can be finished in maple, walnut, or mahogany. It is a charming bit, and best of all the price is only $35. It is an exceptional buy in every way.

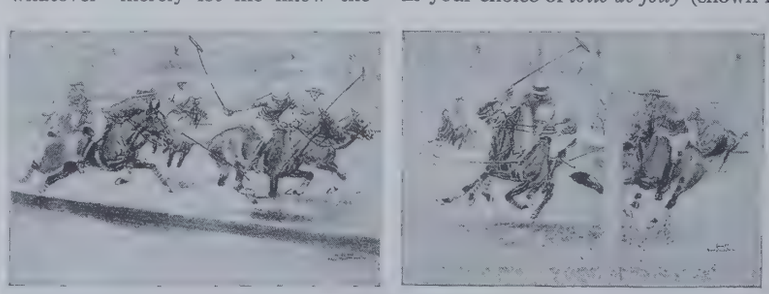

FIGURE 3

A touch of ivy or the bright color of small flowering plants is coming more into vogue, and justly so. There are a thousand and one kinds of ivy pots, but in Madison Avenue's smartest

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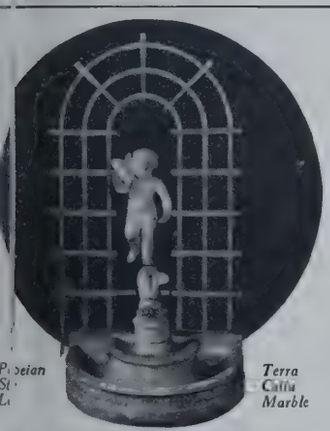

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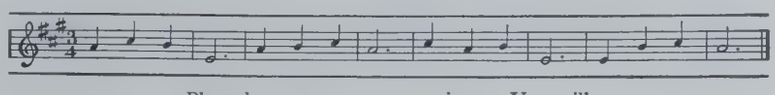

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SHOP WINDOWS OF MAYFAIR

Shopping Service

modern shop we found the nested set of six and tray shown in Figure 5. Everything is hand-molded and hand-colored. The pots are in different colors of fine Viennese glaze; the tray is delightful and is also softly colored in glaze, hand-molded and with a hand-painted modern motif on the tray proper. The price complete as shown is $18. Safe arrival is guaranteed; delivery free in New York and vicinity.

FIGURE 4

Figure 6 is a 48-inch all-hair filled chaise longue complete with a ruffle for $45! It is of excellent workmanship throughout; the legs can be painted any color to match your room; the upholstering is full, and the whole thing is too comfortable to be true. You may have your choice of plain chintzes or cretonnes. If you live in New York I can

FIGURE 5

direct you to the shop; if you live elsewhere, just mail in your check, tell me the basic colors in your room scheme, and I can choose a covering for you. In glazed chintzes, or different colored quilted chintz, the price is $49.50. These prices include the ruffle in *same* material as the piece; with a contrasting ruffle the prices are $47.50 and $52 respectively. There is a crating charge, at shop cost, of $5; safe delivery guaranteed.

FIGURE 6

The delightful love-seat in Figure 7 comes from the same unusual shop as the chaise longue. I had better tell you the price first—$69.50—for I could hardly believe my eyes when I read it. The two loose cushions are filled with best white down, the upholstery is all-hair filled, and again it can be had in your choice of chintzes or cretonnes with legs painted any color you desire. Should you wish it in glazed chintz or quilting, the price is $75. This love-seat is particularly useful where space is limited, or for an occasional piece anywhere in the house. The crating charge is $5, with guaranteed safe arrival. I have seen this same item for $135 elsewhere!

FIGURE 7

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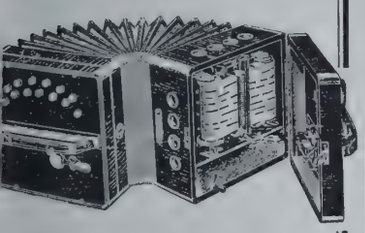

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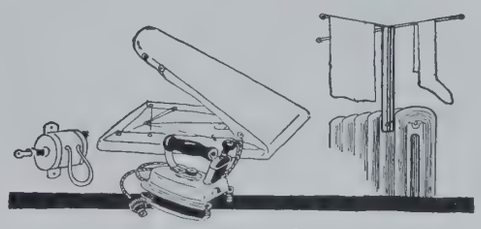

FIGURE 8

Figure 8 shows a quartet of utmost practicality. No matter whether we motor to Palm Beach in our Hispana or in a vintage Ford, fine lingerie is never entrusted to casual laundries. All four of these items will tuck away in a small suitcase between other things. It is a delight to a personal maid or to oneself to be able to launder precious miracles of silk in one's own hotel room. The folding ironing board has a smooth light aluminum top with pad. Open, it is eight inches wide and three feet long; closed, half this length. The price is but $5.50. Indoor drying is simplified by using the clothesline reel shown at the left. It is of white enamel and no bigger than one's hand, yet folds a full thirty feet of line. Can be tucked in anywhere; hangs on any hook; price 88 cents. The so called Radirack is attached instantly to any radiator. Its three folding arms hold many things inconspicuously and in small space when drying. It folds instantly for packing; the price but $1.50. Lastly comes a small electric iron to fit any standard 110 volt light socket. Complete with detachable handle, cord, stand, and cretonne bag ready to stow in the traveling kit, $5. If you're headin' south this will be a boon to every feminine member of your party.

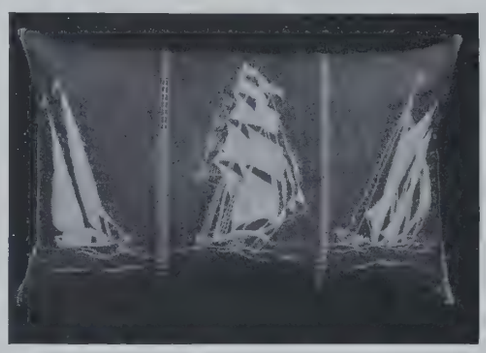

FIGURE 9

Livable pillows are always useful and interesting. One Madison Avenue studio specializing on crewel embroidery has brought out an interesting sequence of ship subjects. Figure 9 shows one of the nicest. All their pillows are filled with down, and this particular one is covered in "sea-foam green" sunfast linen in the large size of 18 x 27 inches. The three ships and the ladder design which edges the panels are hand-embroidered in white. Other lovely color combinations are amber embroidery on corn-flower blue linen, or black on orange. The price in this ample size is $25. Other color combinations may be had. Also the ship in the center panel may be ordered in a pillow 12 x 18 inches, with a box edge and linen cord finish instead of the ladder design. The price of this conveniently proportioned pillow is but $15. Prices include delivery within a reasonable radius of New York. For any crewel embroided items consult me on this shop.

FIGURE 10

Figure 10 is another modern item that also is extremely decorative and livable—and so few modern art things *are* livable. It is a lamp of hand-modeled pottery and with alternating squares in glossy black and white glaze. The over-all height including the fixture is eighteen inches. The shape is wholly refreshing and will lend a bright touch to some neglected spot. The heavy parchment shade is specially designed to match the base. The background is a cloudy gray with a decoration of black diamonds. The size is fifteen inches diameter. The base alone is $18.50; electrified with two sockets, $21.25; complete $34.25. In the delightful lamp, glass, and candle shop where this is shown, they tell me there is a limited number in this present importation, and with the holidays approaching it behooves one to come early rather than too late. Safe arrival is assured, and delivery is free within fifty miles of New York.

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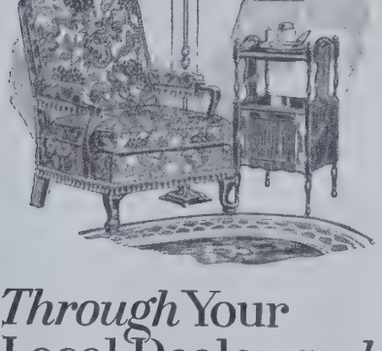

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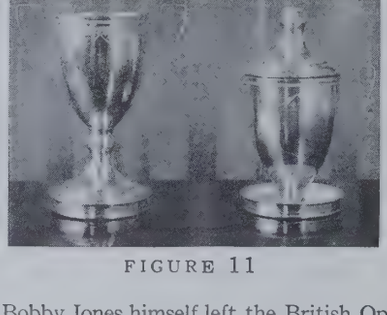
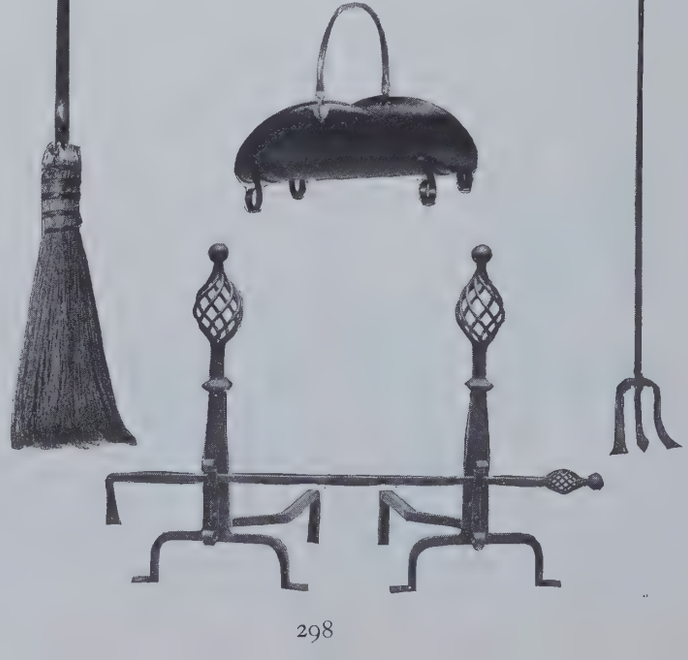


FIGURE 11

The prize committee chairman of every golf club since the dawn of old St. Andrews has frequently sighed, "What use loving cups!" Truer words were never spoken. The average loving cup is a white elephant, a dust collector that must be polished; something which passes gradually from living-room-to-boy's-room-to-attic. The fact that the peerless Bobby Jones himself left the British Open cup in his cabin upon arrival here after winning it for the first time, shows how absent-minded all cups must make us. But Figure 11 strikes a more musical note, both to eye and ear. Golfers in Pinehurst, Palm Beach, or Pasadena can now perk up and take notice. The day of the useless trophy has faded. Dates and scores can still be graven upon the proud shield on its side as of yore—but that is not all! By filling it with certain ingredients, liquid and solid, it attains a crisp and frosty look without. A simple twist of the base, and a secure and sturdy top is formed. A few mystic motions and the trick is done—sweetest of nectar to shoot the nineteenth hole in one! No matter what one thinks of Mr. Volstead's aftermath, can lemonade be wrong—or malted milk for the very young? Regardless of the liquid that one's beliefs make necessary, the whole family will cheer like sixty when they see the result of dad's fine 76! In pint size and of the best Sheffield triple plate, the price is $12, plain finish. The quart size is $18 in plain, and $20 in hammered finish. The largest size is one and a half quarts, and is $27 in plain silver, and $33 in the hammered. Both types of finish are shown in the illustration. These prices include free parcel post delivery east of the Mississippi. *A votre santé, messieurs!*

For those of us who may or may not flit to warmer shores this season, fall has definitely arrived. Hearths are being filled, the inglenook glows with cheery reflections, and the good hickory logs crackle merrily and warm. What about andirons? Have you a large fireplace skimping by on that pair of flimsy brass ones that Aunt Cornelia gave to father for a wedding present in '98 when he had the little cottage fireplace with fourteen-inch logs? Let's 'fess up and admit this fact! Wrought iron fire equipment can either be in good taste, or gingerbread atrocities out of the mid-Victorian dark ages. Stanch specimens are usually costly—too costly. But not after the detective work I have done for you! The group in Figure 12 is the answer. The andirons are of heavy black wrought iron and over two feet high; with the poker they are most moderately priced at $21.75. The log roller is of heavy black wrought iron three feet two and a half inches long, price $8. The log-basket is of heavy black iron finished with a polished brass handle, price $8. The Old Witch hearth broom is only $2.50. Handles are blue, orange or red. There is no crating charge; delivery free in greater New York. This group makes a worthy and lusty quartette to add to our complete comfort these snappy fall days.

FIGURE 12



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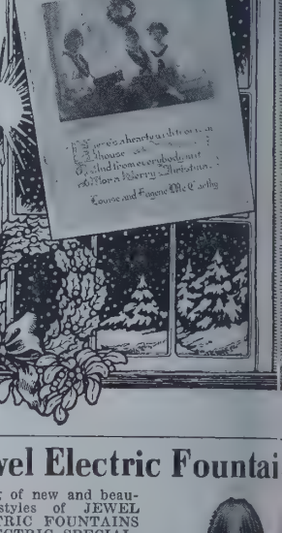

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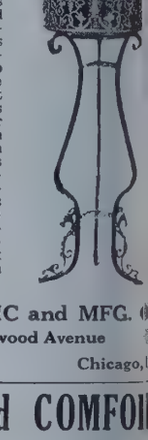

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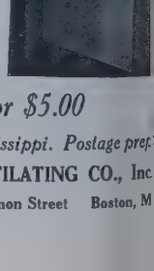

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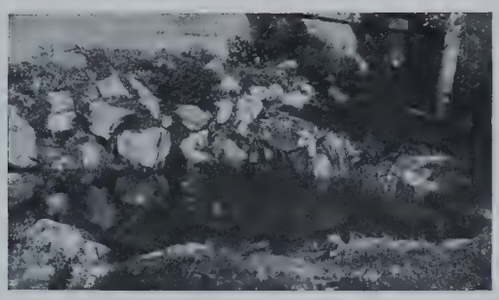


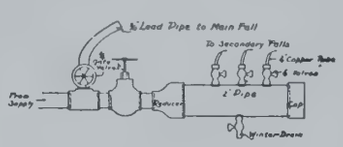
This delightful pool replaced a struggling and troublesome lawn which never grew well

Capitalizing an Obtrusive Rocky Ledge

Continued from page 252

artificial edge) which forms the side may be six feet or more through.

The height of the sides must also vary if an appearance of artificiality is to be avoided. In one or more places the wall may be cut off just at the waterlevel so that it appears as though the loam formed the pool side. In such cases if a sheet of moss is placed on the earth bank so that one end of it dips into the water it will constantly supply water to any bog-loving plants growing in it or close to it. Another point about moss worth considering is the fact that nothing will give to the newly constructed pool the look of age that moss will when it is packed between joints of the stones, even laid over them in sheets.



Sketch elevation of water control for rock garden

A running water supply may be incorporated in the form of a waterfall or a spring with the water issuing from one or more crevices in the ledge. The accompanying sketch illustrates a watersupply control system that is remarkably efficient. It may be placed behind a convenient stone or under some shrub where it will be handy to reach but inconspicuous. The little pet-cocks which regulate the supply of water to the various springs and falls may be adjusted in varying amounts—one supply issuing as a miniature waterfall, whereas another is controlled to drip at intervals.

The overflow brooklet may be lined with marsh-inhabiting plants, and will prove unique as a garden, especially in the city where Pitcherplants, (growing flytraps) and Marsh Marigolds are seldom found.

Artificial construction in imitation of a black slate crevice seen in Vermont. The floor is natural ledge

Floors that Never Wear Out

Continued from page 287

artificial stone is a product composed of cement, and an aggregate of sand and crushed stone, or gravel. Portland Cement is composed of the cementing elements of natural rock scientifically proportioned and prepared. When the materials composing concrete are correctly combined and mixed with water, the result may be viewed as artificial stone susceptible of many variations in its handling. It may be laid and troweled smooth in a monolithic mass of unbroken surface, the surface may be lightly or deeply scored to form squares, rectangles, diamonds or other shapes, or moulded into units and used the same as clay tiles, bricks, marble or slate. For many years the term concrete or cement floor brought to mind the unbroken monolithic floor commonly used for basements and sidewalks. It is now realized that concrete, because of its flexibility, properly comes in the realm of materials possessing vast possibilities in the attainment of interesting and unusual results.

During the past few years the attention given the subject of colored concrete has greatly extended the usefulness of this material. The color of concrete can be controlled in three ways: first, through the selection of the cement and aggregate to obtain certain colors; second, by the use of pigment colors mixed with the cement and aggregate; and, third, by treating the surface with chemicals or paints especially prepared for this purpose. Integral or surface treatments may also be employed to increase the density and harden the surface to prevent 'dusting.' Agents that harden, waterproof and color either the surface or the concrete mixture in one operation are also obtainable. The early objection to concrete for floors because of its uniform and often monotonous color or the lack of permanence of applied or incorporated color is rapidly disappearing with the development of permanent colors and methods which can be cleverly manipulated to secure color variations that closely approximate those of nature.

Said— the Architect...

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AT little cost, a Kaustine System will bring to any country or suburban home sewage disposal facilities that are as scientifically sanitary and convenient as modern city sewers. No longer need the unsightly and disease breeding out-house keep you and your family from making the dreams of life in the country come true.

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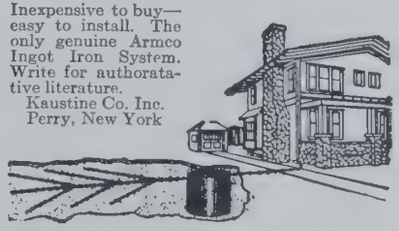

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The Grim Mr. Haley Sat Amazed

—as Stevens casually broke into French

"HERE, Stevens, this call is for you," Mr. Haley said.

"For me?" Young Stevens was visibly surprised—and embarrassed.

"Yes, for *you,*" Mr. Haley answered rather curtly.

In a flash Stevens remembered. He had been expecting a call that morning, and now it had come to the last place on earth he wanted it—in Mr. Haley's office. It was the first time, too, that he had been called into the President's office. He took the receiver and spoke.

"Hello, René, how are you?" Then, to the complete amazement of his employer, Ralph started to speak in French! *"Très bien—je vous rencontrerai à l'entrée de la bibliothèque à cinq heures et demie. . . . Pouvez-vous bien trouver le chemin? . . . C'est bien . . . N'oubliez pas . . . Au revoir."*

When Ralph put down the telephone Mr. Haley was gazing at him curiously. Ralph felt an explanation was necessary.

"I'm sorry the call came here," he apologized. "A friend of mine telephoned to make an appointment. He hasn't been in this country long and he doesn't speak much English."

"I see. You're not French yourself, are you?"

"No indeed, Mr. Haley," Ralph smiled. "But I have always wanted to speak French, so a short while ago I began spending a little of my spare time in picking up the language."

Mr. Haley was impressed. Here was an unusual chap, he thought. He was *accomplished.*

For a few moments they chatted together about French. Haley mentioned a trip he had recently made to Paris.

"A buyer whom I met in France is coming to see me to-morrow evening," he said. "Do you think you could come to my home and help me entertain him? I know even less French than he does English."

"I'll be delighted," said Ralph.

The following evening Ralph helped entertain M. François Glenneau, Mr. Haley's French client. Glenneau took an instant liking to young Stevens, largely, perhaps, because of his knowledge of French. The conversation was animated and continuous—Ralph responding to the Frenchman's keen wit and sprightly observations with complete confidence. While Haley listened, understanding little, but edging in a cautious word now and then, Stevens and Glenneau discussed business and other subjects dear to the Frenchman's heart.

Haley was delighted. "Imagine," he told the Vice-President of his company next day—"Imagine what a 'find' for us that boy Stevens is. He doesn't know it yet—but he sails in two weeks for Paris to close a deal with the Marchand people. Stevens is going far with us—you can bet your life on that."

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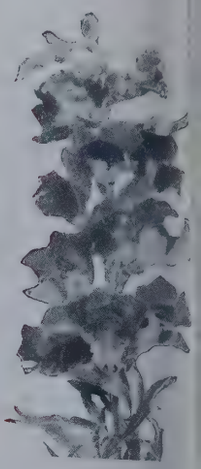

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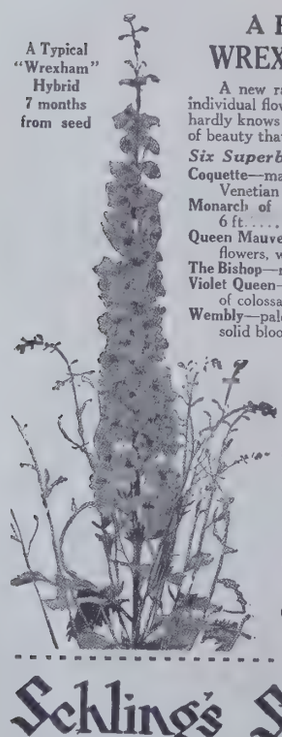

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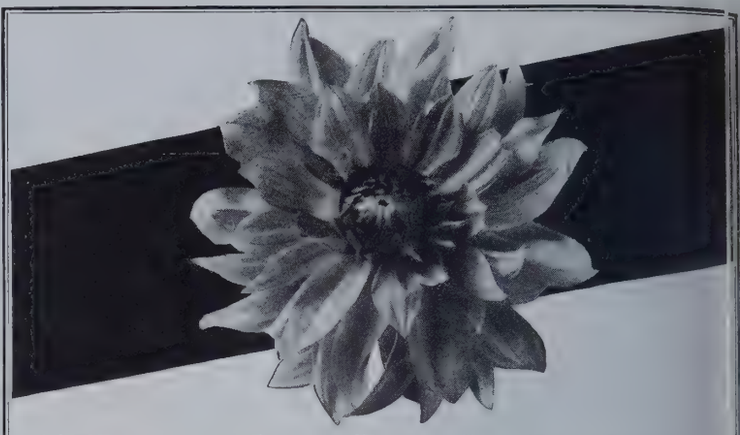

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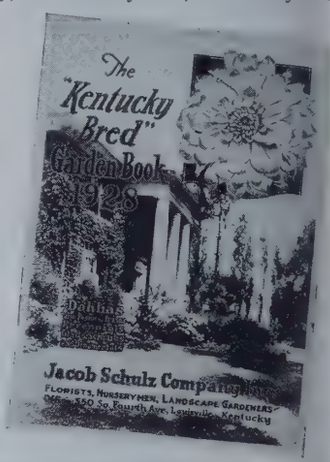

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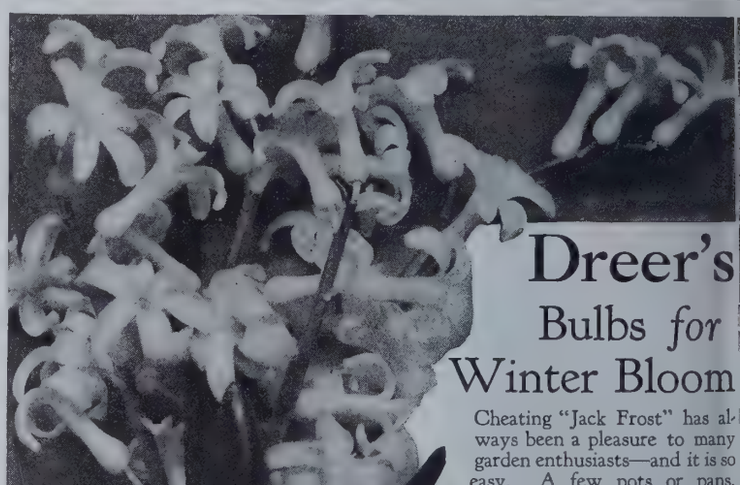

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1306 Spring Garden Street *Philadelphia, Pa.*

The GARDEN AND HOME BUILDER. December, 1927. Vol. XLVI. No. 4. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year.
Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

Glorious Dahlias from "Sanhican Gardens"

Once again we come before the American Dahlia Lovers with our latest and best in Prize Winning Dahlias.

Once again, a year of Phenomenal Successes at Competitive Shows, reflects our undisputed leadership in the production of really worthwhile Dahlias. First Prize (Gold Medal) 5 years in succession from New Jersey Dahlia Society; First Prize (Gold Medal) four years in succession, from The American Dahlia Society, New York Show, and hundreds of cups, Medals and other prizes of less note in former years.

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Here are six varieties that we feel sure will prove worthy of a place in any garden or any Exhibition stand.

"Colonel Charles A. Lindbergh"

A huge Hybrid cactus of a beautiful rose "du Barry" shade overlaid and suffused with old ivory, shading off to pale gold at the center. Reverse of petals light carmine-pink. An early and free bloomer. Stems rigid and straight, dark green foliage and of good habit of growth. A superb flower that will rank high amongst prize winning Dahlias. It has been the cynosure of all eyes on our exhibition stands this year.

Tubers, each $10.00; Plants, each $5.00

"Colonel Charles A. Lindbergh"

"Sanhican's Nymph"

Very large Exhibition Decorative which immediately attracts the attention of all dahlia fans who are looking for beauty and size combined. A solid, high built flower, which never shows its center, formed with quilled petals regularly placed. Color a beautiful rich primrose yellow with the reverse of petals touched with fawn-rose, the latter color being more perceptible on the center petals as they open. This flower is most unique and beautiful with perfect stems and of medium habit of growth.

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"Edna Ferber"

When we introduced this Dahlia in 1927 we staked our "all" on its making good, and it has more than merited the confidence we placed in it. No dahlia that we have ever grown has brought us so many letters of praise and gratitude from our customers.

An Exhibition Hybrid Cactus with an extremely fine stiff stem. Color a glistening coral shading to old gold at the base of petals. One of the first flowers to attract attention both in the field and on the exhibition table. Petals curled and twisted, making a very full flower. Medium to tall habit of growth, foliage dark green and thick. Has won innumerable "FIRSTS" everywhere this year (1927).

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"Edna Ferber"

"Betty Ivins"

A remarkable flower of huge proportions in the Decorative class. Petals thickly placed to form a very full flower. Color a rich salmon overlaid with an amber glow, showing a rosy pink reverse. For a flower of such size, it has a remarkable stem that holds it perfectly upright, a point which has been noted by all of its many admirers at the 1927 shows.

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"F. T. D."

Named in honor of the Florist's Telegraph Delivery. Large Exhibition Decorative. A sport of Trentonian and manifesting the latter's good habit of growth. Tall and free flowering. Color a rich Tyrian Rose. Dark green foliage, long rigid, upright stems, exceptionally free flowering and a good keeper. We predict that this new variety will win the hearts of all those who see it, either in the field or on the exhibition table, on account of its unique coloring and splendid stem. A vase of this won "First Prize" in competition with the famous "Jersey's Beauty" at Atlantic City this year.

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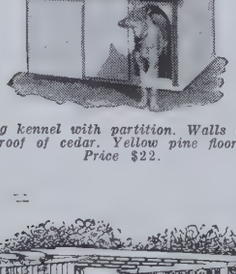

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It is with genuine pride and pleasure that we are privileged to announce to Dahlia growers throughout America that we have purchased the Dahlia business of Mr. J. J. Broomall of Eagle Rock, California, originator of the celebrated Eagle Rock Dahlias. Mr. Broomall has given the world more great Dahlia originations than any other single grower and we shall strive to carry on his business in such a manner that it will warrant the support of his former customers as well as newcomers into the large family of Dahlia lovers.

It is with equal pleasure that we can tell the Dahlia world that hereafter, Mr. Broomall will devote his entire time to the actual breeding work among his Dahlias, striving not only to surpass his former introductions in color, but in form and appearance as well. These new originations will be introduced exclusively by the Success Dahlia Gardens.

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Amaranthus	**Derrill W. Hart**	**Eagle Rock Gem**	**Coringa**	**The Perfect White**
La Golondrina	**Mrs. Shirley Shaw**	**Marleau**	**Netawaka**	**And Others**

Particularly we want to call attention to our own sensational Success Dahlia varieties: **Alice Whittier, Jack O'Lantern, Harry Mayer, The Bandit,** and our new 1928 introductions, **Golden Dream, Fire Chief** and **William H. Hogan** (the best varigated red and white to date).

Our list of new varieties includes the finest Dahlias that we are able to secure as we want to offer to our customers, truly the "BEST IN DAHLIAS" no matter where originated. If our stock does not make good, we do.

Send your name for our catalog which will contain, we believe, the finest collection of Dahlias ever offered in America.

All communications for catalogs, mail orders, and matters pertaining to the Broomall Dahlias must be sent us at Lawrence, Mass., as Mr. Broomall has turned over his business to us with the sole idea of relieving himself of the care of answering letters, mailing catalogs and shipping orders. He will issue no catalog or price list except through us.

References, any reliable Dahlia Grower in America.

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Our 1928 Illustrated Catalog will feature; **Barbara Wear,** winner of The Achievement Medal, **Charlotte Lafrenz, Doris Canney, Maude Johnson, May Trower, Silverado** and the best of the Eastern and Western Dahlias.

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Autumn shades of salmon and old gold, yellows as bright as golden sunshine, mellow tints of silvery lavender . . . . to glorify your garden

Beautiful New Dahlias for 1928

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The Burpee introductions of new Dahlias for 1928 created a sensation when first exhibited during the recent Dahlia Shows. Wherever exhibited they not only attracted the most favorable attention but they also carried off the highest awards offered. At the American Dahlia Society Show in New York City they were awarded a Gold Medal. The Pennsylvania Horticultural Society, which held its Dahlia Show in Philadelphia, also awarded them a Gold Medal, and at the Trevose Dahlia Show they were given the highest gold award offered. At the Camden Dahlia Show they won the highest award—a First Prize.

Fordhook Goldcrest—*Actual flowers are twice the size of the illustration.*

Fordhook Pearl

Hybrid Cactus. An early, free, and continuous bloomer, holding its full center throughout the season. Excellent alike for exhibition or cutting. The gracefully formed petals are deep creamy white, the inner petals showing a pale viridine yellow tone towards the base. The outer petals of the blooms are almost straight, whereas the center is slightly twisted. Long stemmed; 3½ feet tall. $5.00.

Fordhook Crawfish

Cactus. A most appealing, well formed flower, with deep pink outer petals and a white center flushed pink. It is extremely free flowering, carrying its magnificent blooms on very stiff long stems. Unsurpassed for exhibition or decorative purposes. Its free blooming habit makes it an ideal garden variety. Of true Cactus type and was awarded a Certificate of Merit at the trials of the American Dahlia Society, Storrs, 1927. $5.00.

Fordhook Spray

Decorative. A real "rose" beauty, a shade that is always admired. The blooms are well formed, of large size, and borne on long straight rigid stems. A suffusion of silver cast over the flower gives additional charm to the tyrian-pink undertone. The petals are heavily suffused with white near the base. Unsurpassed for garden decoration, the plants growing about 4½ feet tall. $5.00.

Fordhook Gleam

Decorative. A beautiful autumn tint—buff with a golden suffusion, and grenadine red on the reverse of the petals. Toward the base the individual petals show a rich lemon-yellow tint. The flowers are borne on stiff wiry stems held clear above all foliage. Fordhook Gleam begins to bloom early in the season and continues to bear flowers freely until frost. A very striking and showy variety. $5.00.

Fordhook Arlington

Decorative. One of the earliest and most free flowering of all Dahlias, with magnificent soft old gold blooms, showing a suffusion of amber and yellow. Unexcelled for garden decoration and for exhibition. The blooms are carried on fine long stems. Height, 4 feet. $5.00.

Fordhook Dream

Decorative. This variety is sure to become extremely popular because there is something exceedingly charming in those large, well shaped, silvery lavender blooms—a shade which is rich and pure yet soft and pleasing. The blooms are full to the very center and are excellent keepers. The plants grow 3½ feet tall. $5.00.

Fordhook Perfection

Hybrid Cactus. This is another spectacular beauty with immense blooms carried on great stems. The color is a lovely shade of fawn, suffused salmon-pink, and orange. The reverse is rose-pink and the center petals are clear canary-yellow. The plants form a fine well-rounded bush, 4½ feet in height. $5.00.

Fordhook Enchantress

Decorative. A variety of splendid habit, with flowers of perfect form carried on long strong stems. The blooms are simply immense. They are rich salmon-pink, the center petals being a combination of yellow and soft salmon. The strong sturdy plants grow about 3½ feet tall. $5.00.

Fordhook Goldcrest

Decorative. We consider this the most outstanding novelty of the year. Perfect flowers carried on perfect stems, with the blooms held stiffly erect above all foliage. The color is a beautiful autumn tint, combining shades of yellow, salmon-pink, and rose, creating a most spectacular color effect. Invaluable for exhibition, cutting, or garden decoration. $5.00.

Fordhook Formidable

Decorative. A tawny colored autumn beauty that has been greatly admired in our exhibits as well as in our Dahlia fields. A light bronze shade with yellow center and crimson reverse. $5.00.

Fordhook Aristocrat

Decorative. Truly an aristocrat in every way. Blooms of enormous size, good proportions, and carried on long stems. Fordhook Aristocrat is extremely free flowering, producing a wealth of fine blooms—combining shades of rose, pink, and amber, with canary-yellow center. The center petals show a fine picotee edge of bright rose. $5.00.

Fordhook Sunshine

Decorative. An excellent autumn tint, combining shades of salmon, deep fawn, and yellow. The reverse of the petals is tinged and edged bright salmon. Awarded a Certificate of Merit at the American Dahlia Society trials, Storrs, 1927. $5.00.

Fordhook Peerless

Decorative. An outstanding new Dahli of perfect habit, with well rounded plan growing 3½ feet tall. The large bloom are a pleasing shade of rose, each pet being suffused silvery white towards th base. The entire flower gives the im pression of having a silver suffusion ca over it. We consider Fordhook Peerles one of the best new varieties; it is beauty of outstanding merit. $5.00.

Fordhook Caprice

Decorative. A heavy and substanti flower of excellent size. A strong, thic and substantial stem carries the bloom stiffly erect. Fordhook Caprice bloom extremely early and continues to produc its well shaped flowers throughout th season. The color is decidedly iridescen a soft Amaranth pink suffused with silver white. Caprice has proven to be an exce lent cut-flower with long keeping qualitie The plants grow about 3½ feet tall. $5.0

Fordhook Goldilocks

Decorative. A flower that immediatel attracts attention. The color is rich ol gold, the end of each petal being tippe with silvery white. Occasionally th whole flower comes as a solid gold colo Fordhook Goldilocks is truly a beauty with its large size flowers and stron straight stems. The plants grow abou 3 feet tall and produce a wealth of grace ful long-stemmed flowers. An excellen exhibition variety. $5.00.

Fordhook Twilight

Decorative. Beautiful silvery whit blooms with the reverse of the petal heavily flushed rose. This two-ton effect is very attractive and gives th flower a most appealing touch. Th blooms are well formed, thick, and sub stantial. They are very large. Th strong substantial stems carry the bloom gracefully erect. Of neat, compac growth; 3 feet tall, and producing liberal quantity of flowers. $5.00.

Eight Outstanding Burpee Dahlias Introduced in 1927

Fordhook Victory Decorative. A giant variety with wel formed blooms carried on strong sturdy stems. The color is a rich shade of tyrian-rose. Large flowers of substantial texture with wel placed graceful petals. $3.50.

Fordhook Erecta Decorative. We know of no other Dahli having a better habit of growth or producing so freely during th entire season. Bright Amaranth pink blooms shading lighter towar the base of the petals. $3.50.

Fordhook Radiance Decorative. A wonderful combination o color, size, form, and good habit. The blooms combine a brigh peach-red shade with a suffusion of metallic bronze. The outer petal are suffused bright salmon. $3.50.

Fordhook Apricot Decorative. The general color effect of thi variety is a bright apricot tint, produced by a blending of light coral red and salmon. The base of the petals is pure yellow. $2.00.

Fordhook Model Decorative. Silvery lilac blooms with a iridescent sheen of pink. Perhaps the name mallow-pink identifie this color best. Mammoth flowers measuring 12 inches in diameter grown under ordinary field culture. $3.50.

Garden Glow Hybrid Cactus. Graceful, impressive blooms borne on strong stems. A unique and pleasing color—bright orange-red over a chrome-yellow ground with the tip and base of each petal soft chrome-yellow. $3.50.

Miss Fordhook Cactus. Free flowering, of perfect form artistic color, and excellent habit. A bright shade of Amaranth pink the inner petals being white softly suffused with rose-pink toward the tips. Blooms early and continuously. $2.50.

Chevalier Hybrid Cactus. A combination of autumn tints—light orange-buff, rich yellow, and bronzy red. A valuable variety which has always been greatly admired. Produces large well shaped blooms with the greatest freedom. $3.50.

W. Atlee Burpee Co., Seed & Bulb Growers Philadelphia

GARDEN & HOME BUILDER

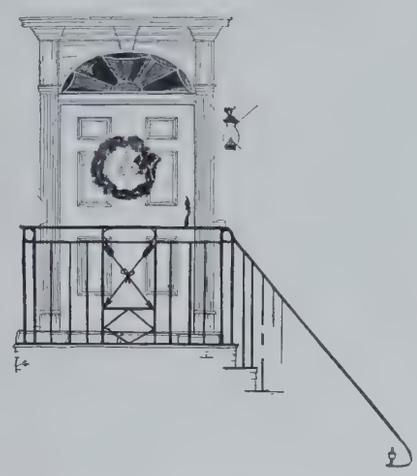
VOLUME XLVI — DECEMBER 1927 — NUMBER 4

JANUARY FORECAST

JANUARY is the most satisfactory month in the year for making plans—plans for homes, and layouts for gardens, and color schemes for rooms. And for this reason we are making January a special 'Building the Livable House' number—inside and out. We have collected half a dozen or more well-designed plans of houses appropriate for all parts of the country, blue prints of which are available to our readers at a minimum rate. Carrying on the planning a step further we consider the interior, and in this issue we are paying special attention to the living-room. Practical discussions and pictures by well known decorators solve many perplexing living-room problems.

Plans for the gardens and lawn are no less important than the actual floor plans, and in 'Your Home and Its Grounds' by Loutrel W. Briggs, Landscape Architect, and John Floyd Yewell, Architect, emphasis is placed on the importance of designing house and garden as a unit. For 1928 we are planning a series of articles containing detailed planting plans, with lists of plants, of little gardens; and the first of this series comes in January.

In compiling the December issue of Garden & Home Builder we are deeply indebted to James McCutcheon & Co., Ovington's, Mark Cross Co., and the Gorham Co. for their selection of gifts.



Contents

Cover Design by Eleanor Custis

		PAGE
Come Into the Garden	*Leonard Barron*	309
Christmas in the Countryside		310
Trees of God	*Virginia June*	311
Christmas Celebrations in Colonial Days	*Esther Singleton*	312
Browsing through Bookland at Christmas	*Julius King*	314
The Making of Christmas Silhouettes	*George W. McBride*	315
Dinner Tables for Christmas Day	*Lucy D. Taylor*	316
1927 Dahlia Roll of Honor	*Derrill W. Hart*	318
Christmas Cakes of Famous People	*Florence Brobeck*	322
Christmas Shopping in the Big Stores	*Ellen D. Wangner*	323
Toys by Telephone or Mail		324
Christmas Gifts from Flowerland	*Jane Dixon*	325
Old French Tradition in Modern America	*Leigh French, Jr.*	326
Stories of Other Days Told by Old Samplers	*Sarah M. Lockwood*	329
Christmas Gift Suggestions		331
Outwitting the Elements	*Arthur C. Alvarez*	338
Decorative Detail of a California Doorway		339
Odd Fellows	*Mary C. Bristol*	340
Bags for Every Occasion	*Hanna Tachau*	341
Arnold Arboretum's Greatest Gifts		343
Berried Hollies Now for Any Garden	*Harold H. Hume*	344
The Softer Side of Christmas		345
National Garden Association		346
A Christmas Rose	*J. Horace McFarland*	347
Baskets and Boxes for Christmas		348
Making a Fireplace that Really Draws	*R. S. Tilden*	349
Candles of Christmastide	*Jack Manley Rosé*	350
Ground Cover Plants for Southern California	*Kate O. Sessions*	352
Up-to-Date Devices		354
Your Garden in the Month of December		356
Hearthstone Editor's Chat		368
Shop Windows of Mayfair		386

LEONARD BARRON, Editor — *LUCY E. HUBBELL, Associate Editor*

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"MY MARYLAND"

Two Sensational New Dahlias
"JANE COWL" "MY MARYLAND"

Originated by Downs Dahlia Farms

AFTER a number of years of careful selection of seedlings and growing only good Dahlias at our Southern New Jersey farms we now offer the public our first originations in these two wonderful Dahlias. They are thoroughly tested and we have an excellent stock of clean, healthy tubers of each variety. Those who have seen our fields know the wonderful growth and habits of these two varieties and those who visited the New York, Atlantic City and Baltimore shows saw them as prize winning exhibition varieties. We offer these with the assurance that they rank with the best the Dahlia world can offer.

MY MARYLAND

No description or picture can do this beautiful flower justice. It is a graceful Hybrid-Cactus of rich bright pink, with each petal tipped with ivory both at the center and on the outside of the flower. MY MARYLAND won the *Garden & Home Builder* Achievement Medal at Atlantic City where it also won over JANE COWL as Best Undisseminated Seedling. It was awarded Certificate of Merit at Storrs by the American Dahlia Society this year. It won in New York as Best Undisseminated Hybrid-Cactus Seedling. The flowers are large and are on strong stems. The plant is rugged with leather-like foliage.

TUBERS $15.00—Delivery April 15, 1928
PLANTS $7.50—Delivery June 1, 1928

JANE COWL

This massive decorative was the sensation of the New York Show of the American Dahlia Society. It won as Best Undisseminated Decorative Seedling as well as the *Garden & Home Builder* Sweepstake Prize as best new Dahlia at New York. It is a large deep flower with as fine coloring as anything in the Dahlia world; a warm buff and old gold blending to a bright salmon at the perfect center. A stem of unusual strength holds the giant flowers over a bush of ideal growth. Foliage is tough and the kind that insects seldom bother. JANE COWL was awarded the Certificate of Merit by the American Dahlia Society at Storrs this year and we have been told no seedling there elicited more favorable comment.

TUBERS $15.00—Delivery April 15, 1928
PLANTS $7.50—Delivery June 1, 1928

Send for Our Dahlia List

It has both MY MARYLAND and JANE COWL in color. It is not a pretentious catalog but it lists many of the best Dahlias. Ready early in January.

DOWNS DAHLIA FARMS

Clayton New Jersey

An Invitation for Kicks

Kindly consider this a fair and fran invitation to let us know if anythir you bought of us, this season c any season, was in the least wa unsatisfactory.

Let us know if any plants were nc right. Or if our part of the transa tion was not in every particular wh you had a right to expect.

We like to think of our customers a neighbors, in whose success with ot plants, we have a warm, friendly i terest. An interest extending beyon the purchase of the right material to the point where satisfaction wit their results is complete.

Wayside Garden

Mentor, Ohio

Good Will —*Well Expressed!*

About the most valuable business asset is the good-will of customers created through service conscientiously performed. Occasionally there comes to my desk an expression of good will so sincere that I am proud to tell others about it. Under date of October 6th, Mr. James Gehrig, of Hempstead, L. I., N. Y., wrote as follows:

> "I cannot refrain from expressing to you the sincere satisfaction created by your splendid shipment of nursery stock made last June. Of the two-score baled and burlapped Kalmias, Azaleas and Rhododendrons, every one of them is thriving splendidly and that after one of the most unfavorable seasons during which to establish any plants in a trying situation. Many thanks also for the exceptional care exercised in packing. I wish you the best of success for the future."

Thank you for the good will so graciously expressed, Mr. Gehrig, and with this goes the assurance that in the future I shall prove worthy of the good will of that vast f mily of friends and customers which forty-nine years of consecutive and conscientious effort have brought to me.

Catalog devoted almost entirely to Ferns, Wild Flowers, Hardy Evergreen Shrubs and other plant specialties for naturalistic gardens, will be mailed soon after New Year to all customers of record. Those not on my mailing list will oblige me by asking for the catalog now.

EDWARD GILLETT
Fern and Flower Farm
3 Main St., Southwick, Mass.

Come Into the Garden

HOLLY leaves and Holly berries, of course, for Christmas! The three things seem inseparable in mind and fancy and it is a nice poetic thought. Yet the practical gardening fact is that berries do not come on every Holly tree. This is explained in technical language of *Gray's Botany* by the statement that our native American Holly has 'flowers more or less dioeciously polygamous' which means that they may be, and are sometimes, self-fertile; but the element of doubt is there.

Holly plants do not behave alike in fruiting capacity; and there is the possibility that even the same tree may behave differently at different times or would do so in different locations. However that may be, Prof. H. H. Hume, set out twenty years ago to unravel the conundrum, and believes he—but turn on to the page where he tells about this hobby of his, for it is a romance indeed, and opens up for the gardener a fascinating prospect of having fruiting Hollies at will.

There seems to be a general underfeeling of despair when the question of growing Holly is brought up. It is slow from seed, 'tis true, for the seed does not germinate promptly—in which respect it does not differ from other hard tree seeds. Usually it takes two years to germinate, and few people have the patience to wait. But on the other hand Ilex opaca can be grown easily from cuttings. I have had no difficulty whatever in rooting them 100% taken in September; and in one year even we get a quite respectable plant a foot or more high—thin it's true, but most encouraging, and in two years really well formed small plants may be had. By taking cuttings promiscuously as in the past I shall have to wait years to know just what kind of plants I have, so I welcome Prof. Hume's results, and hereafter I propagate only from certified self-fruiting individuals.

The hope and probability is that these selected strains (for that's what they are) will not disappoint in yielding berries at Christmas, and may kill once for all the often heard recommendation 'one must buy and grow the doubtfully hardy English Holly in order to get a good crop of berries.' The American Holly is native over the wide range and is hardy even in the New England states.

The Christmas tree sentiment, however, is associated not so much with the Holly as with some of the more formal coniferous evergreens, and especially the Balsam Fir. How many carloads of wild trees have been cut down and brought into the city markets can never be told, but there is an immediate and unqualified reaction in the minds of everybody when the evergreen branches are brought indoors for the holiday festivities. A good deal of the Christmas tree material that reaches the city markets is in the way of needful thinning of the forests and insofar as the Christmas tree supply is a by-product of properly organized forestry operations they are a proper and reasonable crop. But it is to be feared there is another side to the question. There need be no let-up on the organized energies of various conservation organizations to prevent destruction of our forests.

The pretty custom of planting a living

Branch of a selected fruiting type of American Holly that will ensure berries each year

tree for the Christmas celebration finds increasing favor. The demand has grown so much in the last few years that the supply of suitable sized trees available for such a purpose is noticeably short. On the other hand the demand is being met by growers of nursery trees who have been raising evergreen trees from seed. It is quite easy nowadays to get a small Spruce or other quick growing tree that fully exemplifies the spirit of the season and which is not prohibitively priced. Of course, the low priced tree is of necessity a very small one but more and more people are accepting the idea of planting a living tree, though small, which will grow in beauty and grandeur year by year rather than use the cut tree that only serves for a few days. The tree that has been brought indoors, devoid of roots however, is not necessarily a complete loss to the gardener who can use it with advantage as a screen or protection material for a more valued and growing tree in some exposed situation that needs shelter. An old Christmas tree if kept indoors soon withers—the victim of the drying heat of the dwelling rooms. But placed outdoors, as it may very conveniently be, near a window, it will retain its fresh greenness for weeks.

Various quarantines, State as well as Federal, have definitely restricted traffic in evergreen trees from the woods and forests and so have made lots of people turn a sympathetic eye to the smaller nursery grown living tree. I spoke about the living Christmas tree in these pages a year ago and I am pleased now to acknowledge the receipt of quite a number of letters from friends and readers who told of their personal delights and enjoyments in having adopted the living Christmas tree in years past. One neighbor refers to the custom that endured in his family of planting such trees not only for Christmas but for notable anniversaries, particularly as birth trees. Some of these planted some eighty years ago are now towering monuments of glory. It is a pretty idea that might be copied elsewhere. As the old Scotch adage has it 'be aye stickin' in a tree, Jock; t'will be growin' when ye're sleepin'.'

Leonard Barron

© H. A. Strohmeyer

CHRISTMAS IN THE COUNTRYSIDE

'Now of all the trees on the King's highway
Which do you love the best?
O, the tree that is green upon Christmas day!'

olly Tree (Ilex aquifolium) ows abundantly from Brit- h Columbia to California

Descendants of the Deodar Cedar 'God Trees of India,' form the street of the Christmas trees, at Altadena, Cal.

Norway Spruce, original Christmas tree of northern Europe, thrives in America

Trees of God

Christmas festival trees in many lands and the happy symbolism of evergreens

VIRGINIA JUNE

CHRISTMAS eve; a dark blue star-lit sky!

At the end of the mile-long avenue, lined on each side by Deodar Cedars, the evening star hung low in the horizon just above the dark outlines of the Sierra Madre Mountains.

Judea, the guiding star in the East, and the soft footfalls of richly laden camels crossing the sands of the desert, seem very near to-night.

Silence and waiting!

Suddenly, the stately rows of trees all down the shadowy avenue burst into bloom. More than six thousand electric lights, red, green and white in equal numbers, make the way of the Christmas trees a blaze of glory.

Christmas songs of rejoicing again commemorate the birth of the Christ child; and the spirit of gladness and welcome that filled the night in the little town of Bethlehem nearly two centuries ago, rises again in glad hosannas in a little town in Southern California on Christmas eve in the year 1926.

One hundred and eighty Christmas trees, uniform in size, symmetrical in their pyramidal form, tower more than 80 feet upward toward heaven, and each Christmas season they sparkle with incandescent fire. Over 20,000 feet of wire is used and the bulbs for lighting number 5,625.

From Christmas eve until the New Year dawns, many thousands of people come from far and near to pass down this glorified Santa Rosa Avenue in Altadena, at the foot of the mountains.

Back of this memorable and inspiring sight, we know there must have been human love and human effort. Again are we reminded of the close association of trees with humans.

In the year 1882 a world traveler, Captain Frederick J. Woodbury, whose home was on a large ranch just outside Pasadena, California, was traveling in India. On the slopes and up to an altitude of 7,000 to 12,000 feet in the Himalaya Mountains he saw the magnificent Deodar Cedars of India. The older trees of the ancient forests rising to a height of 150 feet, their outflung branches sometimes 30 feet in their spread. He gathered their seeds on the mountain slopes and planted them under glass on his ranch in California. Cedrus deodara does not like frost.

Three years later when the little seedlings were about two feet tall, Captain Woodbury's two sons transplanted them on two sides of a spacious private driveway leading up to the ranch residence. Planted apparently very far apart in their new home, their branches now touch each other in close companionship.

The ranch is no more, the Captain himself is no more and the avenue is now a public thoroughfare.

Seven years ago another man had a vision of beauty and consecration for all the people. Mr. Fred C. Nash, of Pasadena, conceived the idea of illuminating the Deodars during the Christmas holiday season and the Kiwanis Club became responsible.

As the importance of the lighting of the trees at Christmas, in their effect upon the community, was realized, the Municipal authorities of Pasadena and also the Southern California Edison Company gave the club their hearty coöperation and support, thereby making a very complete illumination possible and truly sharing in a generous Christmas festival of joy for all who would partake.

In far off India, many little temples on the mountain slopes nestle close to Deodar Cedars; to the natives who worship at these mountain shrines, they are sacred

Continued on page 372

Christmas in the South, an egg-nog party, reproduced from a drawing by W. L. Sheppard in Harper's Weekly, 1870

Christmas Celebrations in Colonial Days

Holiday customs of long ago reflected in many of our festivities to-day

ESTHER SINGLETON

A jovial sermonster of early Colonial days

CHRISTMAS Gift!' 'Christmas Gift!' 'Christmas Gift!' This merry phrase has been heard at brief intervals all day long, ever since the children awoke to the joyous realization that Christmas morning had arrived at last. And the first thing they did before they ran for their stockings was to 'catch' dear old black Mammy—'Christmas Gift!' Mammy responds, grinning broadly, 'Chris'mus Gif'!' 'Chris'mus Gif'!' 'Chris'mus Gif'!' to all and each; and then she admires, with well-feigned surprise, the contents of the stockings she helped to fill.

Now in a Southern home everybody tries to be the first to say 'Christmas Gift!' to everybody else, meaning jokingly: 'You must give me a Christmas Gift'; or 'Where is my Christmas Gift from you?'

Well; it does not matter who catches who in this Southern house, because there are presents for everybody. The large chest-of-drawers and the big wardrobe in one of the guest-rooms has held 'secrets' for many weeks.

These 'secrets' have now been tastefully arranged in the drawing-room; and the few who have seen this room think that it looks like a fair and smells like a balsam forest.

The gentlemen of the family take their morning sip from the tall mint julep cup of glass and silver on the sideboard with less interest than usual and seat themselves as promptly as the ladies and children at the breakfast-table, which looks especially attractive, for in the centre stands a large punch-bowl of gleaming silver piled high with holly.

Breakfast is hurried over, although the coffee seems more aromatic than on ordinary days; the sausages look browner and crisper; and there is Christmas raisin bread, flaky, fresh and delicious!

Family prayers are now read at an astonishingly quick tempo and even before the last 'amen' is pronounced the old butler swings open the folding-doors of the drawing-room. Delicious perfumes from the boughs of pine, fir, balsam and cedar that decorate the room float outward and the family and servants enter to give and receive sweet offerings of love.

How beautiful the whole house looks and how sweetly it smells! In every room there are wreaths and garlands and long festoons of holly and laurel and crowsfoot and cedar made by the ladies of the house, and a great bunch of mistletoe swings beneath the chandelier in the great hall. Splendid woodfires are burning in every room and also in the great hall where the real Christmas fire will be made shortly before the evening dance.

'Christmas Gift!' the children shout upon the arrival of every new guest and every servant who comes to pay Christmas respects and to everybody they pass on the way to church. The day has begun very early and, consequently, there is plenty of time before driving to church for some of the ladies and children to visit the Quarters, carrying provisions and substantial gifts to the aged and the sick who are not able to come to the big house. And, oh my goodness! what is going on in the kitchen? Every bowl and pot, skillet and spider, pan and casserole has something in preparation for the Christmas dinner. And how the portly and

Leet Bros., photo.

The kitchen at Mount Vernon, Washington's home in Virginia, in which many a Christmas dinner has been prepared

andanna-crowned cook bosses and scolds er little scullions!

Christmas preparations have been going n for weeks. Quantities of fine groceries ave been sent from the nearest city and ne ladies have been seeding raisins, wash- g currants, slicing candied citron and range peel, blanching almonds, cracking nd picking nuts, and making mince- eat and Christmas fruit-cake, and snow- alls, and little cakes of many kinds, all f which have been packed away in cov- ed jars and tins and boxes; but from ne present bustle you would think that othing whatever had been done.

The mistress considers it more import- nt to stay at home and make the plum udding than to go to church; and indeed s composition is something of a cere- ony. The recipe, brought from England y the original ancestor in America, is ery precious. Nor will the lady of the ouse trust any one but herself to prepare he important hard sauce. The cook wel- omes her mistress cheer- ully and brings her in he mixing-bowl, wooden poon, chopped suet, sifted lour and other ingredients, nd also the white pudding- loth, neatly washed. Into he bowl go a dozen or nore eggs, suet, flour, rai- ins, currants, candied peel, ugar, nutmeg and a little nilk. The whole is care- fully stirred and then poured into the scalded loth, which is tied very ecurely and tightly. Then he great round ball, weigh- ng several pounds, is dropped into a large caul- dron of bubbling water to boil for four hours.

'When roasted crabs hiss in the bowl—apple toddy'. (Courtesy New York Public Library)

Our lady now returns to the house through the brick paved, covered arcade, and goes into the pantry to make the sauce. She creams some fresh butter, adds soft white sugar and a little rose-water and when all this is properly combined she stirs in as much fine French brandy as the mixture will absorb. When finished, she piles the sauce into a covered silver or glass dish, dusts the top with grated nutmeg and places it in a cool spot to 'harden'.

The butler has already polished all the brass and silver in the house, but he decides to give an extra shine to the silver bowls, candelabra, baskets, wine-coasters, knives, spoons, forks, soup, punch and sauce ladles and massive vegetable dishes.

Then comes the setting of the table, which is no small matter. Dinner is served at three o'clock. No one has needed any luncheon, for all day long, as people drop in, cake and wine have been handed—Sherry and Madeira—and, for some guests, egg-nog, hot and flavored with sherry, and the historic 'apple-toddy,' with roasted crab-apples floating in the hot punch.

Passing the plum pudding, from an early edition of Longfellow's 'Hanging of the Crane.' (Courtesy of Metropolitan Museum of Art)

Christmas dinner! How beautiful the table! How rich and cosy the dining-room! The heavy red damask curtains are drawn to exclude the daylight. The big logs are flaming high and sending showers of ruby sparks up the wide chimney, their flickering light combining beautifully with the pale twinkle of the many wax candles in wall-sconces dripping with crystal and prismatic icicles, and in the tall and many branched silver candelabra on the table. In the centre is the silver punch-bowl filled with holly and there are several other, but smaller, silver bowls containing fruit and nuts and raisins. At intervals are tall and diamond-cut celery glasses with stacks of the whitest celery, and there are several very heavy and rich cut-glass decanters of sherry, Madeira and claret standing in their silver 'wine-coasters.'

Covers are laid for over twenty persons; and the sparkling goblets and wine-glasses and the service of blue and white Canton china of willow pattern on the white Damask cloth produce a very elegant effect. Christmas dinner is informal and therefore the children are admitted; and they, like their elders, are punctiliously dressed. The old colored butler and his assistants are spick and span and wear, of course, white cotton gloves.

Even in church the gay spirit of Christmas festivity prevails. (Courtesy Metropolitan Museum of Art)

And what a dinner! Old Aunt Matilda has never cooked a better one! The two features are the turkey and the plum pudding; and, as the dinner is so rich, a thin soup is chosen for a prelude. Then the head butler proudly carries in, pompously reposing on a huge Canton china willow-pattern platter, the twenty-two pound turkey (the Christmas turkey must be a gobbler) roasted to a crisp brown with a glaze like the varnish on a Stradivarius violin, and with its stuffing of either chestnuts or oysters. The host, an accomplished carver, performs the honors with forgivable consciousness, for all eyes watch the play of his sharp knife. The head butler carries each plate to each person, and another butler follows with the gravies, the various sauces, the cranberry jelly, the brandied peaches, and the stuffed and pickled mangoes. Another house man, who has carved at the sideboard into slices thin as paper a baked ham, coated with browned bread crumbs and dotted with cloves, now carries this, also on a blue and white platter, while others bear the large silver vegetable dishes containing candied sweet potatoes, mashed potatoes white and soft as the snow that is piling high outside the windows, parsnips fried in little cakes, and cauliflower masked with egg-sauce slightly flavored with nutmeg.

Yuletide celebrations in the early days. From an old print reproduced by courtesy of the Metropolitan Museum of Art

Continued on page 363

MENU

FOR CHILDREN UP TO SIX

APPETIZER

'The Ugly Duckling' by Hans Andersen
A happy hour book.

SOUP

'A Merry Go Round of Modern Tales' by Caroline Emerson
Stories of trucks, carpet-sweepers and modern things.

FISH

'Playmates in Print' by Edna Whitman
Lovely old favorite stories beautifully told.

MAIN COURSE

'The Doers' by W. J. Hopkins
How houses are built and things done.

SALAD

'Old Mother Goose'
Get a beautiful edition of the old rhymes and jingles.

DESSERT

'The Little Brown Bear' by Johny Gruelle
An interesting story with the kind of repetition children love.

Browsing through Bookland at Christmas

Children's reading ration balanced—books for little folk and for the bigger boys and girls

JULIUS KING

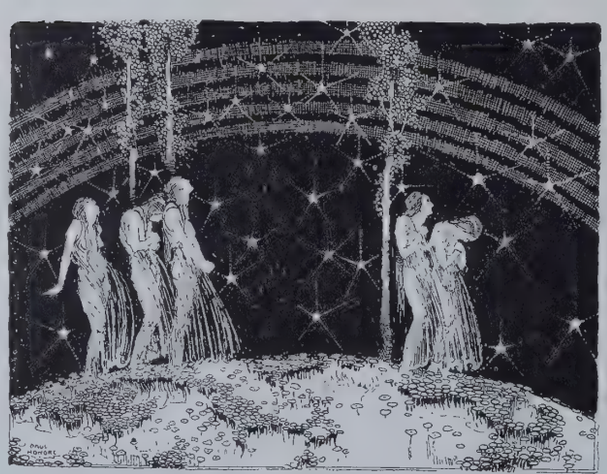
Author of 'Birds in Rhyme' and other juveniles

'WHICH way to the juvenile book department, please?'

That query finds a ready answer whenever asked. But when you reach the world of children's books, or the book corner, or the back counter, you may well ask: 'Which way to the right juvenile books for Frederick (four), Frederica (nine), and Bill (thirteen and a half)?'

Ah! There you have them, generally, though now and then in the unusual bookstore you get an instant and knowing answer that is just right.

We fathers and mothers, we uncles and aunts, have discovered that the old and easy method of book buying, when we used to judge value by 'heft' or number of pictures, or number of pages, has gone the way of all trash. Indeed, we are superconscious of the trends in children's likings and decided dislikings—we are realizing the aversion to the Fauntleroys, the Rollos and the sweet-as-honey books of days long gone by.



The rhythmic spirit and sparkle of poetry are suggested in this charming endpaper designed by Paul Honorê for 'The Winged Horse,' a story which will charm everyone, old or young, who loves the music of poets

Of course, the truth is that children are people. They have as varied tastes, varied minds as grownups. They like so many and such varied things and subjects that you can't approach from that side at all. You must come at it from the disliking side and then it's easier. Most children up to adolescence are cool toward love stories, accepting as final and true the 'lived happily-ever-after.' Long stories in verse make them fidget, and yet they

Continued on page 374

The Making of Christmas Silhouettes

Holiday fun with a camera in your own home—
silhouettes for record and greeting cards

GEORGE W. McBRIDE

HERE is a stunt that will not only make this Christmas more enjoyable, but will help to keep the holiday fun for years to come. And, incidentally, it will enable you to make up some christmas greeting cards for use next season that will be your own personal work, ntirely different from the ordinary cards. Ve refer to the making of silhouettes with n ordinary hand camera. It is really one f the simplest phases of photography, and erhaps the most amusing.

All sorts of interesting subjects can be ecorded, and at Christmas time it is unusually easy to arrange appropriate groups when family and friends are gathred together. The accompanying illustrations carry a few pleasant suggestions or greeting cards. Showing, as they do, he family, an individual, or a view of the ome, they are distinctive and truly personal.

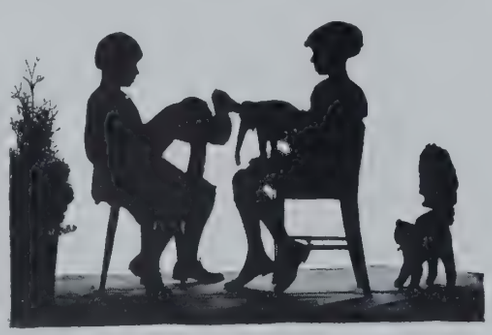
If the following directions are adhered to one cannot help getting satisfactory results. While any kind of light that is strong enough for making a negative in a few seconds can be employed, indoor silhouettes are usually made by flashlight or electric light.

If made by flashlight, two rooms, with a doorway between them, are used. The doorway is wholly covered with a sheet of white cloth (a bed sheet is excellent), which is stretched so smooth that no wrinkles can be seen. This serves as the background for the image.

Subject and camera must be in one room and the flash sheet (with which the flashlight is made) in the other. The camera is placed directly opposite the center of the doorway. The subject is placed two feet from the center of the doorway, facing at right angles to the camera. The face must be in full profile.

The flash sheet is so placed, five feet *behind* the background, that a line, drawn from the lens to the flash sheet, would pass through the center of the subject and the center of the background, as is shown in the diagram on page 372.

After subject, camera, and flash sheet are in position both rooms must be made dark, just before the camera shutter is opened, and kept dark during the few seconds that are needed for opening the shutter, igniting the flash sheet, and then quickly closing the shutter again. If the



window shades are opaque flashlight silhouettes can be made in the daytime as well as during the evening hours. The size of flash sheet and the lens stop that are recommended for cameras that make various sizes of pictures are listed in the table at the end of this article.

Silhouettes can be made by electric light, under the same conditions that are used for flashlight work, but as time exposures must be given, the subjects must be cautioned not to move during the exposure With one 100-watt mazda c lamp, or the equivalent, an 8-second exposure, with the largest stop on single lens cameras, has proven ample. With stop 4 on rectilinear, or stop *f* 7.7 or *f* 7.9 on anastigmat or Kodar lenses, exposure should be not less than three seconds.

If two or more electric lamps, that are not placed directly behind the subject are used, the positions from which they will uniformly illuminate the background can easily be found by trial. It is best to diffuse the light of two or more lamps by placing a piece of tissue paper, about one foot square, in front of each.

A piece of white cardboard behind each lamp aids considerably in reflecting the light.

In almost any home satisfactory silhouettes can be made indoors by daylight, using a window or a glass panelled door as the background. All light in the room should be cut off except that from the door or window in front of which we are going to pose our subject. To avoid getting detail in the hair on the side of the head toward the camera, pull the shade down so that it is but a few inches from the top of the subject's head.

When an ordinary two-sash window is used as a background, it will be necessary, when the subject is a child, that he sit in a chair, or, better still, on a stool or the end of a table, in order to raise the figure

Continued on page 385

The Christmas dinner table set in one end of the library, with the charm of intimate liveableness and the careful setting that signifies taste

The small dining-room where the treatment is a little more formal, and where the decoration and table-cloth design are planned for distinctive harmony (at left)

Dinner Tables for Christmas Day

The gay and festive holiday note simply achieved by brilliant color and restrained detail

LUCY D. TAYLOR

Arrangements by Jane White Lonsdale

SOME of us live under an elegant and formal régime; and some of us eat in the parlor. Great-great-great-grandmother slept in the parlor, or at least put her specially-to-be-honored guest in there as a mark of extra distinction and consideration. Customs change as do the tide—and we may not, safely, be too positive about what is 'proper.' And when it comes to the problem of where to serve that Christmas dinner, to the newly married couple just making their way, the answer is save your money and do it attractively right there in your own living-room, just as you serve all the rest of your dinners—only please make it a little gay and festive, as much so as you can without disturbing all of the usual very nice decorative effect.

Red ribbons tied upon all available articles of furniture, green holly leaves sticking dog-eared out of otherwise nicely framed pictures, over-sized wreaths, huge bouquets that do not allow one to see the

person opposite at the table—and all such extravagant enthusiasms do not necessarily spell festivity nor happiness of Christmas environment. There are many much simpler ways of getting charming effects with the means at hand and the expenditure of comparatively little money. Miss Lonsdale, the New York decorator, has very delightfully shown four ways in which simple effects may be most delightful ones of sufficient decorative interest as well as Christmas cheer.

In the picture below, for example, we have the fireplace grouping of Christmas dinner for our newly married couple. It is the first Christmas—and those two extra special packages upon the table do not overload it and are the real presents of the year. The mantel decoration, so lovely in itself, is not spoiled by dripping garlands of over-heavy holly or laurel. There are no wreaths hanging from the delightfully chosen fixtures. Stockings and a few presents are grouped about the fireplace where they are frankly temporary and not too important so as to disturb the loveliness of the setting itself. The new, colored, damask cloth on the table provides exactly the proper nucleus for the color scheme and in itself gives quite a festive note of green, particularly effective against the cream walls and paint, the soft salmon and gold over-mantel hanging, and the salmon and dull red of the rug. Green makes a perfect background for china, glass, and silver—and the little trees spotted at the four corners with a simple bunch of holly for the center give all of the suggestion of our festivity that these people of quiet taste and refinement desire. Roses in the background repeat the red and green story and it makes a fascinating note against the green of the soft textured curtains. The setting is frankly home-like, inviting—unspoiled in its decorative quality, yet with ample suggestion of the special occasion.

The large picture on the opposite page shows the close-up view of a similar table, set this time in one end of a library under just such conditions as face a great many of us. Exactly the same sort of simple decoration and setting would be quite delightful in many small dining-rooms and

Continued on page 393

The gay tea-table in the corner of the library, for those who on Christmas night would partake of food from custom if not necessity

The fireplace grouping for Christmas dinner, home-like and inviting, ample in its suggestion of the holiday, yet simple and restrained

Galli-Curci (Lyndora Gardens). Hybrid Decorative, winner at Atlantic City, Camden and Philadelphia (below)

My Maryland (Downs Dahlia Farms). Hybrid Decorative. Winner Garden & Home Builder Achievement Medal at Atlantic City (left)

Jane Cowl (Downs Dahlia Farms). Hybrid Decorative, winner Garden & Home Builder Sweepstakes Medal at New York (right)

1927 Dahlia Roll of Honor

A record year for new varieties of merit in the shows and trial grounds

DERRILL W. HART

WITH such new recruits among Dahlia hobbyists as Ty Cobb, Madame Galli-Curci and Miss Jane Cowl, we can start our annual review of the season's Dahlias by saying that these famous people are only a few of the many thousands that have in 1927 become flower lovers through the personal touch and appeal that the Dahlia exercises. To-day's hobbyist has a rich range of colors to furnish his garden. But this very richness bewilders. Thousands of Dahlia fans do not have the opportunity to visit the great metropolitan and other shows of the East and West coasts and must, therefore, visit through catalog listings and newspaper or magazine reports. This present review of the Dahlia as it is today is intended largely for such hobbyists, those who have caught the Dahlia fever as a garden flower and in addition for those others who want to win the prizes in their local shows. This review is made with the splendid assistance of many able judges and critics of the Dahlia, whose cooperation is here acknowledged.

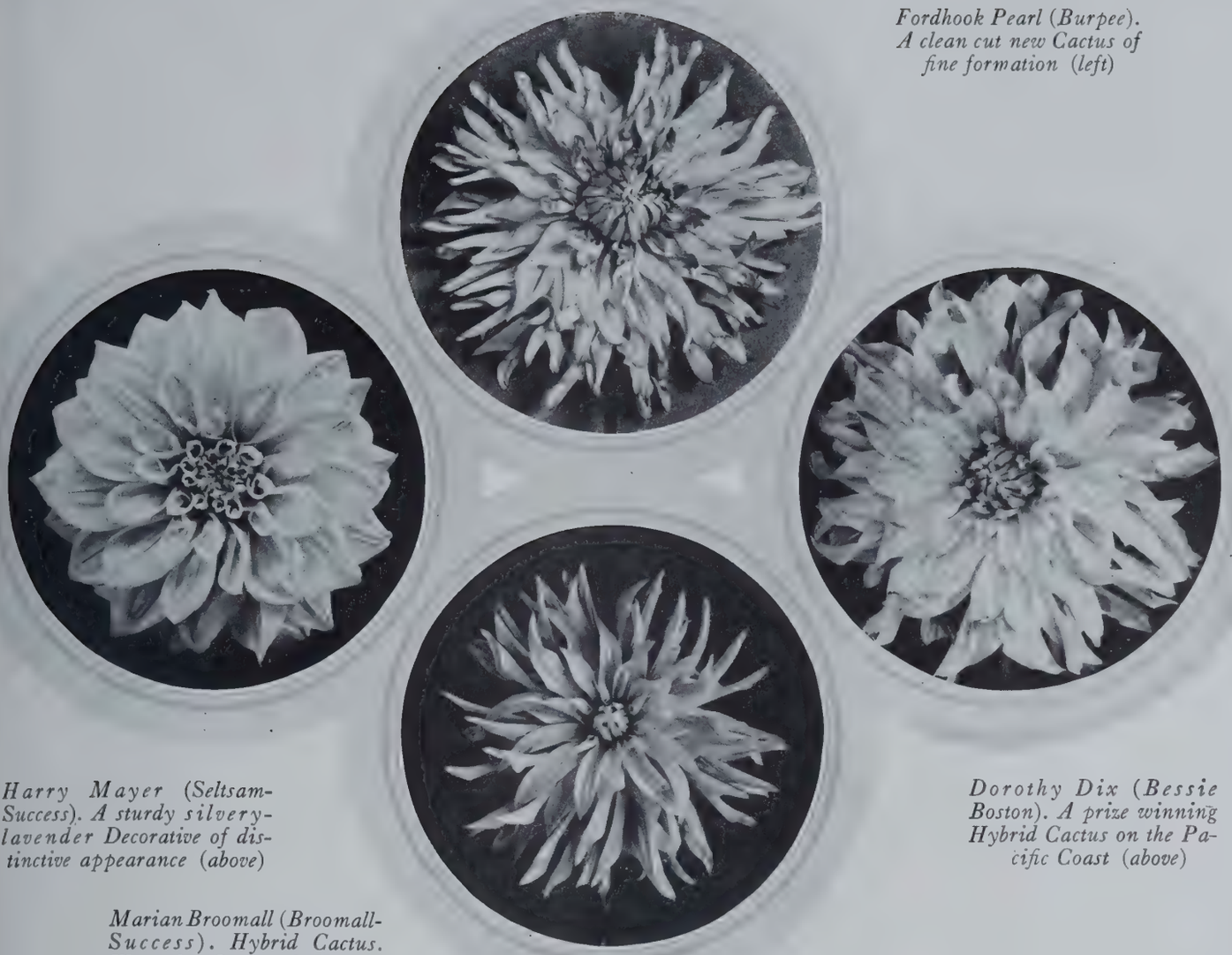
The finest shows of the year on the Atlantic coast were the American Dahlia Society show at New York; Camden Dahlia Society show at Camden, N. J.; the New England Dahlia Society show at Boston; the Monmouth Horticultural Society show at Red Bank, N. J.; Trenton Dahlia Society show at Trenton, N. J.

The New York show contained the best lot of strictly commercial exhibits of the year with those of the Fisher & Masson, W. Atlee Burpee Co., and John Harding as the most complete. We might also mention the excellent commercial exhibits at New York of Alling, Diggle, Kemp, Waite, Kennedy, Meachen & Sherman, Noonan, Cottam, Smith and Willow Dahlia Gardens. There was a new type of exhibit in the New York show staged by Frederick Dixon. It was an educational exhibit in the sense that visitors were encouraged to unburden their cultural troubles. The Camden show, despite the severest weather of the season, ranked next to the New York show in general interest. There were many fine new varieties and the National Society show management might well follow the arrangement of the individual type and color classes as staged at Camden. The most artistically arranged exhibition of the year was that of the New England Dahlia Society show at Boston. The Red Bank show was again the quality show of the season. They know how to grow Dahlias in that section and an entire show of specimen blooms was the result. Also worthy of mention was the first Dahlia show ever staged on the Steel Pier at Atlantic City. It was the official show of the Dahlia Society of New Jersey and we feel that if a local society will sponsor this event in future that nowhere else will there be a show that will make more friends for the flower.

There were literally hundreds of other good shows particularly the Philadelphia, Pa., Short Hills, N. J., New Haven and Greenwich, Conn. Then, too, the big State Fairs.

NOVELTIES OF THE SEASON

This is a record year in new introductions and all varieties recommended below are really good. Some of course will vary under different soil conditions, but these we consider of enough individual merit and distinctiveness to be put into our Honor Roll. It would be quite a strain



Fordhook Pearl (*Burpee*). *A clean cut new Cactus of fine formation* (*left*)

Harry Mayer (*Seltsam-Success*). *A sturdy silvery-lavender Decorative of distinctive appearance* (*above*)

Dorothy Dix (*Bessie Boston*). *A prize winning Hybrid Cactus on the Pacific Coast* (*above*)

Marian Broomall (*Broomall-Success*). *Hybrid Cactus. Won the Court of Honor Prize at Camden, N. J.* (*right*)

on the Dahlia hobbyist to secure this entire list—we know that. But like the first time visitor at a race track—'stick a pin anywhere and you wil get a winner.'

Jane Cowl (Downs Dahlia Farms). This remarkable Hybrid Decorative won the Garden & Home Builder Sweepstakes at New York as the best 'never before shown.' It was also chosen by Miss Jane Cowl (who officially opened the show) to bear her name. There were some fine novelties before Miss Cowl at the time and her discrimination in the choice of this variety was certainly a display of excellent judgment. The color is apricot orange with blends of salmon throughout the flower. It is a large full-petalled flower, almost Hybrid Cactus in form, and kept about as well as anything staged. We saw this variety growing at the A. D. S. trial grounds at Storrs, Conn., where it was outstanding. A grand Dahlia in every respect, and an interesting début for this originator in the Garden & Home Builder Roll of Honor.

Galli-Curci (Lyndora Gardens). Beauty, and no other word, can describe this rich curly petalled Decorative. A flower of extreme grace and charm and one of the most beautiful of color combinations, a brilliant salmon orange, intensified with gold tints and a remarkable display of golden sheen and lustre. It won the 'Undisseminated Seedling' prize at Camden in an excellent competition. It also was first in the 'Established Seedling' class at Philadelphia in 1926 and 1927. Mme. Galli-Curci, who is quite an enthusiastic Dahlia fan, chose this variety to bear her name at the Atlantic City show. Her namesake will rate as highly in the Dahlia world as the famous coloratura does in the world of song.

Aztec Glory (Broomall-Success). A glorious Dahlia in every sense—color, form, size. This is one of the big fellows, and when the blooms attain large size the flower has an added distinction in the curl of the end of the petal. It is a Decorative, of rich clear golden yellow, without tints or blends. It drew several prizes during the season and the blooms that won at Atlantic City as 'Best Dahlia of California Origin' were particularly good.

Betty Ivins (Fisher & Masson). A large finely formed Decorative on particularly strong upright stems, graceful and very impressive on account of its size. One of the finest of this year's novelties, and at New York (under number) it evoked much favorable comment. A pleasing combination of salmon and amber with the reverse of the petals rich rose pink, giving a pleasing depth of tone. The salmon shade is much the same as that of the sensational Edna Ferber.

My Maryland (Downs Dahlia Farms). Another sensation of the 1927 season, that won the Garden & Home Builder Achievement Medal in Atlantic City in the finest collection of undisseminated seedlings it has ever been our privilege to see in any one show. A wide-petalled Hybrid Cactus in form. Rich pink, and a pink that no layman could describe as lavender or mauve. Each petal is curved gracefully, and starting from a center of ivory, ends in a tip of the same color, but a decidedly pink flower. It defeated its own garden mate, Jane Cowl, at the Atlantic City show.

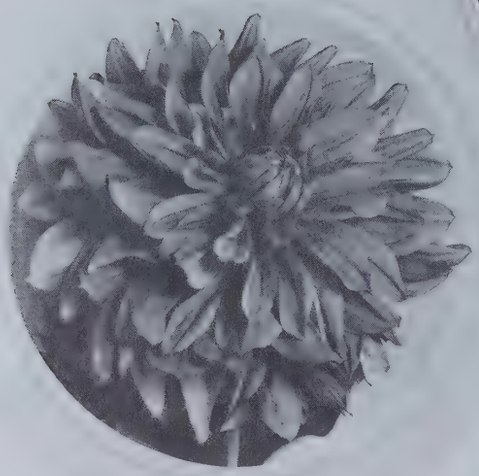
Fort Monmouth (Kemp). This large, long-petalled Hybrid Cactus is a most distinctive Dahlia in both form and color. Rich claret, with a brightness unusual in the darker tones. The actual size of the flower is deceptive because of the long graceful petals. Particularly good at New York, Atlantic City, and Camden. In the garden the tall bushes with upstanding flowers lend a touch of royal color. One must see this Dahlia at sunset to realize a spectacular and beautiful sight.

Jersey's Masterpiece (Waite). This remarkable flower caught us at Red Bank last year. This year it is even more beautiful, and worthy of the name given by the originator, who has placed it in relation to his other grand varieties with this same group name. Brilliant apricot, with faint tints of fawn and orange. Hybrid Decorative, with long graceful petals and a flower of splendid depth. An excellent grower and rated with the very best.

Marion Broomall (Broomall-Success). A two-toned flower of dark lavender pink and white, and one of those Dahlias that speaks to you all the way across the show room or the garden. A star-like Hybrid Cactus with that marvelous depth of form which has been characteristic of the Broomall originations of this type. It was good at Boston, New York, Red Bank, and Atlantic City, and wound up the season by winning the 'Court of Honor' prize for best specimen bloom at Camden.

Fordhook Pearl (Burpee). This clear primrose colored Cactus has started out to win its way by sheer beauty. It is a full-petalled flower, about the same shade of color as the Decorative, Primula Rex, but just a bit brighter. Varieties that follow this

Sanhican's Nymph (Fisher & Masson). Decorative. Novelty at Trenton, New York, Atlantic City



Fordhook Sunshine (Burpee). A refined novelty of golden bronze mixed with amber. True Decorative

City of Trenton (Prentice). Decorative. One of the brightest color introductions in recent years

Barbara Wear (Seal). Winner of G. & H. B. Achievement Medal San Francisco (left)

form are particularly welcome, and with the severe tests in both garden and show room that this variety has stood, we feel that it will prove universally popular.

Harry Mayer (Seltsam-Success). This large Decorative might be called a 'fool-proof' Dahlia because of its sturdy growing habits and heavy texture. An ideal bloom for garden, exhibition, or commercial cut flower. A true Decorative, of silver lavender color, with the reverse of the petals deep lavender. It is one of those varieties that catches the eye in the show room or garden; an outstanding flower at Boston, and particularly good at Atlantic City.

Andreas Hofer (Dreer). Although America has the reputation of being the birthplace of the best in Dahlias, yet good ones do come from the other side. This Holland origination was one of the most beautiful Dahlias seen this season. Cactus in form, rich salmon rose color, with center of gold. A basket of Andreas Hofer shown by Edgar Darling at Boston, won as the 'Best Basket' in the show. It is an 'art' Dahlia, and a free flowering garden variety.

Sanhican's Nymph (Fisher & Masson). A happily named Decorative of a most pleasing and distinctive color, a clear bright primrose with here and there a touch of fawn and rose. A large bold flower set on a heavy stem. Sanhican's Nymph was a conspicuous part of the Fisher & Masson display at Trenton, New York, and Atlantic City and due to its heavy texture and fine keeping qualities ought to win its share of prizes in competitive classes next year.

Joy (Bessie Boston). For a long time we have wondered if the originator of Shudow's Lavender would ever send out another of that color as good as that standby, but we think that happened in Joy, a pure lavender without leaning to pink or red, and about the most unusually formed flower of the year and held on the end of a very stiff stem. The long slightly curled petals give an exotic appearance that makes Joy different. Joy will speak for itself in any garden collection because of its tall growth and upright flowers.

Ida Perkins (Perkins-Montrose). This clear white Decorative won the Garden & Home Builder Achievement Medal at Boston for the best New England Dahlia never before shown at Boston. A true Decorative with very great substance, finely formed, sturdy and particularly pleasing.

Nagel's Wonder (Nagel). European importation of gorgeous coloring and excellent Cactus style, a bright combination of scarlet and gold, the gold showing at the center and at the tip of the petal. A welcome addition.

Jean Hare (Fisher & Masson). Judging from expressions of visitors at the show room, this can be classed as one of the year's outstanding novelties. It is an oddly colored Hybrid Cactus and odd in form, a new type indeed. The color is a combination of gold and dark bronze with the gold at the center of the flower shading to bronze at the outside, a two-toned combination in autumn tints.

Yellow Princess (Fraser). A spectacular Decorative of gigantic size but splendid growing habits and difficult to defeat in the yellow color classes. Somewhat like Queen of Garden Beautiful, but a richer golden color. It has received an A. D. S. certificate and is one of the most impressive of the novelties.

Fordhook Sunshine (Burpee). A real 'art' flower is this large autumn colored Decorative; gracefully formed, of amber, bronze and gold, and good from the beginning of the season to the end as seen in the various displays of the originator at New York, Philadelphia, and Camden. Those who pride themselves on discrimination and refinement in their choice of colors will find this variety particularly welcome.

Kemp's Violet Wonder (Kemp). This grand Decorative was first shown at Camden in 1926, where its unusual color immediately attracted attention—bright royal purple, which will appeal to those who love the rich dark colors. An impressive flower in the garden and a wonderful grower. We have never seen this exact shade of color in any other variety. It was particularly good at New York, Atlantic City, and Trenton. Unusually large.

Orange Wonder (Truesdale-Schling). Many times we have heard Dahlia hobbyists say they would welcome a real orange colored flower. This large Deco-

Continued on page 360

Jersey's Daybreak (Waite). Winner at Red Bank, as best undisseminated seedling (above)

Jersey's Masterpiece (Waite). A giant Decorative of rich apricot, mauve and orange

Fort Monmouth (Kemp). A regal royal color is this long petalled Hybrid Cactus

May Trower (Seal). A new California golden Decorative tinted with mauve (right)

THE PACIFIC COAST SHOWS

WARWICK S. CARPENTER

THOUGH the fall shows on the Pacific Coast naturally center around the Dahlia and are sponsored chiefly by Dahlia Societies it is nevertheless one of the most interesting and significant developments of the last two years, both in San Francisco and Los Angeles, that other flowers are pressing for attention and are receiving it from exhibitors and public alike. Thus Los Angeles this year had its own separate Gladiolus show, and in San Francisco the rooms devoted to the Gladiolus and Delphiniums at the annual Palace Hotel show proved quite as much a center of interest as the Dahlia exhibits themselves. And in Los Angeles at the Dahlia show one of the most striking and fascinating exhibits was a marvelous display of Orchids, which simulated their growing under natural conditions, with a painted backdrop of tropical scenery. An equally good gauge of public interest at the Los Angeles show was the display of Roses by the Germain Plant & Seed Company.

At the Palace Hotel show Jessie L. Seal won the Garden & Home Builder Achievement Medal for the most worthy new Dahlia originated west of the Rocky Mountains and never before exhibited at the Dahlia Society of San Francisco show, with a beautiful lavender-pink Decorative of strong, long stem and fine habit, which she has named *Barbara Wear*, a flower of great promise.

The twelve best California Dahlias, as grown by Jessie L. Seal, and certified by the judges, were *May Trower, Ambassador, Marion Broomall, Silverado; King Tut, Ellinor Vanderveer, Beau Ideal, Rookwood, Mrs. Eleanor Martin, Primula Rex, Al Koran,* and *M. H. de Young.*

Gertrude Ederle, a clear yellow Hybrid Cactus, originated by Bessie Boston, took the Santa Barbara trophy for the best twelve blooms of one variety originated in California. A flower with great depth, well formed petals, and a habit that shows the Hybrid Cactus characteristics at their best. A year ago this same Santa Barbara trophy was won by Frank Pelicano with a large rose-pink Decorative which he named Santa Barbara. This year gave clear evidence that the award of a year ago was well placed, for *Santa Barbara* easily captured the prize as the Best Dahlia in the show.

Bessie Boston fully maintained her prestige as an introducer of new varieties when she took separate prizes for the most beautiful and perfect true pink Dahlia and for the best creamy-yellow primrose Decorative seedling. The true pink is a Hybrid Cactus—three years old but not yet named. A collection of four of her unregistered seedlings, all Decoratives and prize winners, give further promise of good things to come.

Daphne (C. M. Ballay), a pink Hybrid Cactus of rough texture, was adjudged the best established three year old seedling.

Regal (Bessie Boston) a beautiful Decorative of pink color, shading to old rose and coral, fully established its uniform quality by taking the prize for the best

Continued on page 378

Christmas Cakes of Famous People

Recipes from many lands that have stood the test of usage and will tickle the taste of the epicures everywhere

Collected by FLORENCE BROBECK

TO REMINISCE on the Christmas cookery and Christmas dinners of the days before kitchenette apartments and cafeterias, calls up a kaleidoscope of scenes more or less romantically colored. The years lend enchantment to all customs of 'the old days' and particularly to Christmas customs; we sigh a bit for the days of tinkling sleigh bells, the snowy nights when blazing logs warmed the family hearth. Of all old customs now remembered with mouth-watering and longing the most enjoyable was the festivity of Christmas dinner. The dinner preparations properly began long before the holiday. Pickles and preserves, puddings and savory hams perfumed the kitchen throughout the autumn and there was a great bustle and chopping and mixing and beating when the Christmas cake was under way. More times than not this was a fruit cake made months before the date on which it was to grace the Yuletide board.

BLANCHE YURKA

MARGUERITE NAMARA BILLIE BURKE

VLADIMIR DE PACHMAN

EMIL FUCHS

JOSEPH URBAN

AMELITA GALLI CURCI

PAUL ROBESON

The old days are gone but Christmas cakes go on forever. Great kitchens still resound with the song of the mixing bowl, little kitchens vibrate with the excitement of holiday cookery, famous kitchens harbor the secrets of delicious dishes, fit to set before a king—or an opera singer, or a sculptor, or any other of the public's favorites.

Peeping into some famous kitchens we begged their Christmas cake recipes, and found them as varied and interesting as the many arts served by the kitchens' owners.

MADAME GALLI CURCI'S CAKE

When Madame Galli Curci and her husband, Homer Samuels, linger over the final rites of Christmas dinner in their beautiful English manor home at High Mount, New York, they will be served with an unusual and delectable cake, made after the great singer's favorite recipe. These directions written by Galli Curci suggest the European kitchen, but any American housekeeper can follow them:

Place a pound of sweet butter in a napkin and work it so as to get all the water out, knead very soft and put it in a bowl. Work with a wooden spoon and add gradually half a pound of powdered sugar, the yolks of eight eggs and one whole egg beaten together, and when thoroughly mixed and blended, add half a pound of sugar just moistened with orange flavoring, one pound of potato flour, a grated orange skin and a pinch of salt. Spoon this mixture into a crown mould (round one with a hollow center)which has been buttered and powdered with potato flour. Bake in a moderate oven for thirty minutes. When it becomes a nice golden brown remove from the mould and cool. Place this cake on a layer of baked rich pie dough which has been covered with orange marmalade. Fill the hollow of the cake with currant jelly. (Potato flour can be bought at any high class grocery.)

MARGUERITE NAMARA'S CAKE

Galli Curci is not the only opera star who knows what she likes and has it in Christmas cakes. One evening last autumn, Marguerite Namara was heard to exclaim over the superb little caviar sandwiches and the tomato aspic salad served the guests at a New York party for a number of theatrical and operatic celebrities. Almost in the same breath she was in ectasies over one of her own recipes. Her busy career as a member of the Chicago Opera Company and her rôles at the Opera Comique in Paris, leave very little time for domestic duties but she manages to make her famous brown sugar cake for her own parties and especially for Christmas dinner. This is her recipe:

3 cups cake flour
¾ cup butter
1½ cups brown sugar
3 teaspoons baking powder
1 teaspoon vanilla
3 eggs, well beaten
½ teaspoon salt

Add the baking powder and salt to the flour and sift three times. Cream the butter well and gradually add the sugar, mixing thoroughly until the combination of butter and sugar is extremely smooth. To this gradually and alternately add the flour and eggs. The result will be a heavy, creamy batter to which the vanilla may be added. The batter should now be put in three buttered pans and baked in the oven. After about twenty minutes the cakes should be tested with a broom straw. Twenty to thirty minutes are required for the baking. 'If there is a little batter left over,' Miss Namara adds, 'I make a few cookies by putting half teaspoonfuls in a buttered pan. They should be placed three inches apart, a raisin may be placed in the center of each, and eight to ten minutes will be adequate for baking.'

From the vision of Namara in a gay apron in her home kitchen, we peeped into the palatial and gorgeously equipped kitchens of the Ritz Carlton Hotel in New York where Louis Diat, *Chef des Cuisines*, supervises the many departments

Continued on page 391

Christmas Shopping in the Big Stores

A friendly service that reaches out to every small town that crosses the seas to include the whole world

ELLEN D. WANGNER

IT WAS Christmas time—hurrying crowds, hurried clerks, excitement and rush everywhere. In the midst of all this there came to the throngs in one of New York's largest department stores the strains of a pipe organ. The shoppers paused, and as they listened, clear and sweet above their heads floated the voices of a well-trained choir singing 'Peace on earth; good will to men.' As one, the multitude in that crowded place lifted its head; to all there came a sense of rest and peace. The store had achieved its purpose; it had brought to a materialistic throng in a materialistic market-place, the spirit—the *real* spirit—of Christmas; brought, too, something that is becoming more and more a thing to marvel at—the beauty, the comfort, the all but incomprehensible free service of the modern department store!

Once a store was only what its name implies, a storage place where one went solely to buy. 'Shoppers,' as we to-day use that term, were unheard of, unwanted. If one did not come to buy, then he need not come at all. Gradually there began to creep into the American stores, the idea of friendly aid, a something above mere barter and sale, that offered

Continued on page 382

An 18th Century yet modern dining-room at Lord & Taylor's, one of several attractively furnished rooms where shoppers find constructive ideas

Although figured upholstery, curtains, and rug are used in this living-room (below), plain walls draw the whole into restful harmony. (McCreery & Co.)

Toys by Telephone or Mail

Gifts that may be ordered through Shopping Bureaus

Imported monkeys (above and at the extreme right) may be had for a small sum. (McCreery & Co.)

A substantial gift is the small breakfast nook (left) fitted to small people. (McCreery & Co.)

Amusingly decorated in colors these plates will keep baby's food hot if hot water be poured in the spout at side. (Ovington's)

An interesting game that is played with the aid of the gay colored clown. (McCreery & Co.)

A mechanical triple motor aeroplane 21 inches long makes a most attractive gift for a boy. (Lord & Taylor)

This motor bus, 26 inches long with rubber tires and a gyro motor, would delight any boy's heart. (B. Altman & Co.)

The animals and Noah's family are all hand colored by the disabled English soldiers who also made the imported ark. (McCreery & Co.)

A delightful addition to the small girl's family is this attractive doll and her dog. (B. Altman & Co.)

Dressed in organdy cap and frock and with eyes that open and close, 'mamma' dolls like this may be found at Lord & Taylor's

The fragrance of an East Indian garden is held by Shalimar, one perfume from Guerlain of Paris

Ciro offers in this attractive black bottle his famous 'Chevalier de la Nuit'

Fit containers for Gabilla's exquisite perfumes are these bottles by Lalique

'Bouquet de Faunes' from Guerlain is an odor of elegance in a frosted vase

This delicately etched bottle holds the secret of the fascination of the Far East. From Houbigant

Christmas Gifts from Flowerland

Sweeter than perfumes of Araby are the modern essences, elusive flower scents to delight the fastidious

JANE DIXON

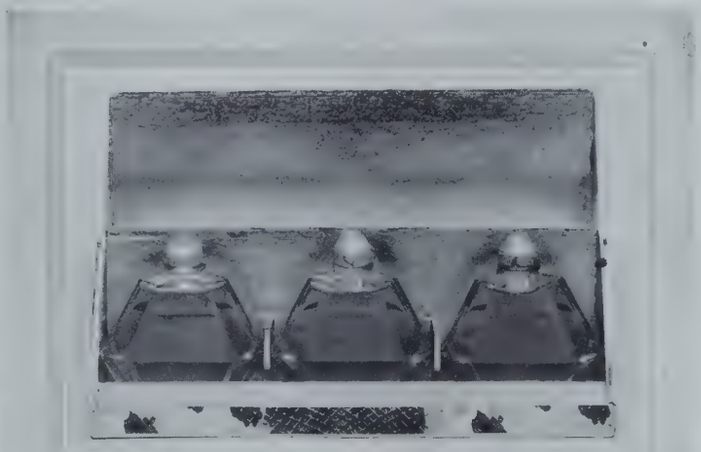
PERFUME is, and always has been a question of argumentative value among persons of good taste. Should a well-dressed woman use perfume? If so, what kind of perfume? And how much?

The first query can be answered by a visit to any smart shop which serves the needs and the fancies of women of fashion. Query number two is entirely a matter of preference and of personality. The answer to query number three is, 'Very little'; and this answer no woman of refinement can afford to ignore.

In the matter of good taste, it seems strange indeed that perfume ever could be questioned when we consider that it is the materialization of a great cultural urge, the desire of man to catch and to hold the souls of flowers. Certainly one does not associate the beauty and fragrance of flowers with the vulgarian.

Perhaps it was the introduction of synthetic chemistry into the art of perfumery that brought about its fall from a high state of grace. Extraction of the essential oils of flowers from fresh blooms is an expensive process. The industry is limited to a few countries and climates favorable to the raising in great quantities of flowers of intense fragrance. The city of Grasse, in southern France, for example, is called the Queen City of Flowers. In the district of Grasse, as in no other district of the world, is found every flower necessary to the making of the most exquisite perfumes—orange blossoms, jasmine, roses, violets,

Continued on page 364



An Oriental odor is Caron's 'Tabac Blanc' so called because white tobacco would indeed be a miracle

A lizard skin case holds three black bottles with crystal stoppers containing Cheramy's fine perfumes

Of shaded glass is the atomizer and decorated Austrian bottle offered by Lord & Taylor

'Clockton,' the residence of Miss Elizabeth Read at Purchase, N. Y., is a perfect gem of French architecture adapted to America. Every detail of the house, both inside and out, from the roof to the bell pulls, has been perfectly worked out in keeping with the type of small house. Leigh French, Jr. was the architect

OLD FRENCH TRADITION IN MODERN AMERICA

The exterior with a gray slate roof is a warm yellow, while inside the walls are tinted with a variety of pastel shades. The belfry on the right of the entrance is a clever conceit to conceal the elevator

The living-room fireplace, dignified in its simplicity, is the focal point, as it should be, of the room. The architect's touch can be seen in the skillful treatment of the overmantel and framing pilasters

The living-room, done in soft tones with gay chintzes, is a pleasing and at the same time a very restful room. The windows lead onto a delightful but tiny conservatory

Again the architectural treatment of the doorway is noteworthy. Looking into the hall from the living-room, the eye is delighted with the soft pastel tints of the different rooms

The garden front of the house. Instead of the usual steps leading down from the terrace, the architect has designed a sloping ramp. Note how the tree at the right was retained intact

Stories of Other Days Told by Old Samplers

At Christmas-tide our thoughts turn to bygone bits of beauty made when grandma was a girl

SARAH M. LOCKWOOD

Author of 'Antiques,' 'New York Not So Little Not So Old'

The little girl who made the sampler a hundred and fifty years ago

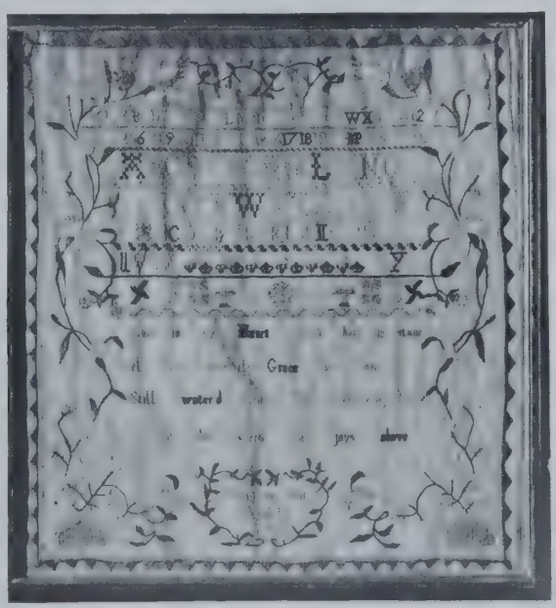
AT CHRISTMAS, more than at any other time, our thoughts turn backward—always. It is the one day in the year when the problems of the present and the lively anticipations of the future are wholly forgotten and our minds and hearts are filled with memories.

It is after all largely through the material things that have come down to us from the past, that have gallantly weathered the hardships and changes and hazards of existence that we are able to reconstruct the lives of the people who have toiled and cared and died in making way for us. By understanding the things they made and lived with we can know their thoughts and ambitions. It is not difficult, for example, to visualize the morals and manners of the French Court when we see the objects of that time, and the spirit of the Piligrim Fathers is as plain as print in everything they touched.

That is why the study of old furniture is so important and so fascinating. It is not because the things themselves are intrinsically more valuable; they are not studded with diamonds or made of materials different from our own. It is because through them, through the study of their construction and their shapes, we are able to know the lives of the people who made and used them. That is the real meaning behind antiques and for that reason we cherish and preserve them; for, unless we have some understanding of the past, the present-day conditions under which we live can have no meaning for us.

Perhaps, at least from a woman's point of view, the things that have come down to us from the past most pregnant with meaning are the examples of needlework. If we really give them our sympathetic attention, we shall find that their significance is terrific. The whole history of womanhood from the beginning of time is revealed in these ancient scraps. Men constructed the buildings, made the furniture, painted the pictures, wrote the books, made the laws and broke them, while woman patiently traced her history with her needle. It was woman's essential occupation, creative and civilizing, and through it she poured forth her energy and her pride.

The most obvious and simplest example of early needlework is the sampler. All of us are familiar with old samplers and most of us have the ones our grandmothers made, framed and hanging on the wall where we can point to them with pride. The one my Scotch grandmother made when she was ten hangs before me now and all her character is there in the neat, careful stitches that depict a prim brick house with a bright garden around it. Above the chimney stacks are two white patches. I have never been able to make up my mind whether they are doves or smoke but knowing grandmother as I did, I think that they are perfectly good smoke. The little Scotch girl, for all her dreams, as she bent above the canvas square plying her needle in the candle-



A graceful design beautifully worked by a little girl of twelve. It is still in perfect condition although it was made in 1778

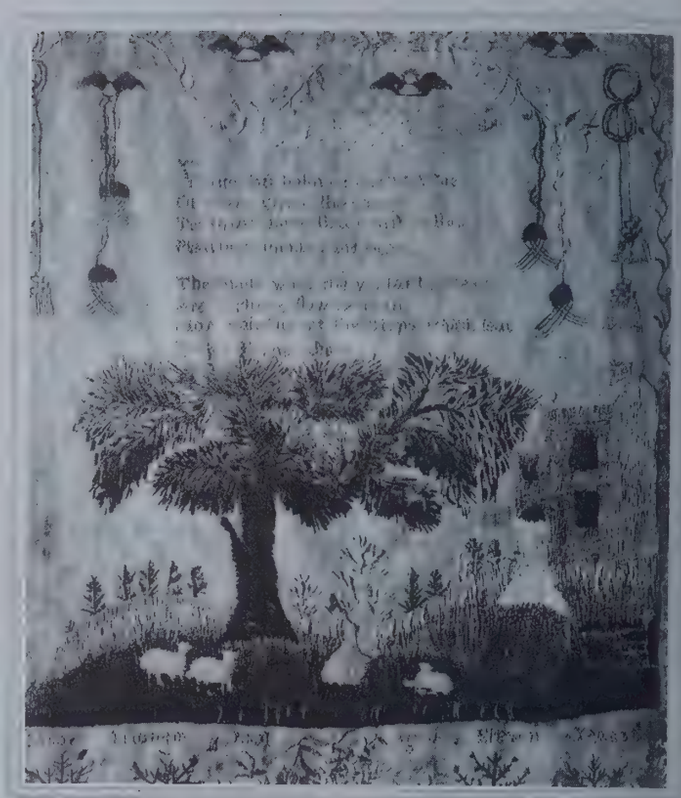
light, could never have imagined that fate would carry her across a western continent in a covered wagon to raise a large family in the wilderness; but the persistence, thrift and courage that carried her through (with a package of flower seeds in her apron pocket) are all foretold in the tiny, accurate stitches and precise design of her sampler.

Suppose, for a moment, we go back over the history of samplers. The earliest ones date from medieval times and were pieces of cloth or canvas six or seven inches wide and a yard or more long upon which women worked samples of various designs for future reference. Of course, there were no books of design in those days so the ladies carried their samplers with them everywhere, rolled up on a stick of ivory or wood, ready to jot down with the needle any new design or idea. These early samplers are without dates or names and some of them, especially those in lace designs, are extraordinarily beautiful. The earliest mention we have of a sampler is in 1502, and in 'A Midsummer Night's Dream' we find Helena saying reproachfully:

'We, Hermia, like two artificial gods
Have with our needles created both one flower
Both on one sampler, sitting on one cushion.'

It was not until the beginning of the 17th Century that samplers began to have the personal touch, the name, date and so on, and to be adorned with family history or dismally pious verses. By that time books of design were out and the sampler lost its original meaning and became an exhibition piece for needlework. Ladies no longer had to make them but instead used the sampler as a means of teaching their little daughters their letters and text and needlework, all in one.

From that time on samplers were made by every little girl who could hold a needle, and they varied all the way from simple, crooked, rebellious ones to the most elaborate and extraordinary. There is no end to the verses, advice and admonitions worked by those childish fingers. Each one we see seems more quaint and appealing than the last. Many of them are family records, giving the name and date of birth of each member and, as families were often large, the task must have seemed endless to the

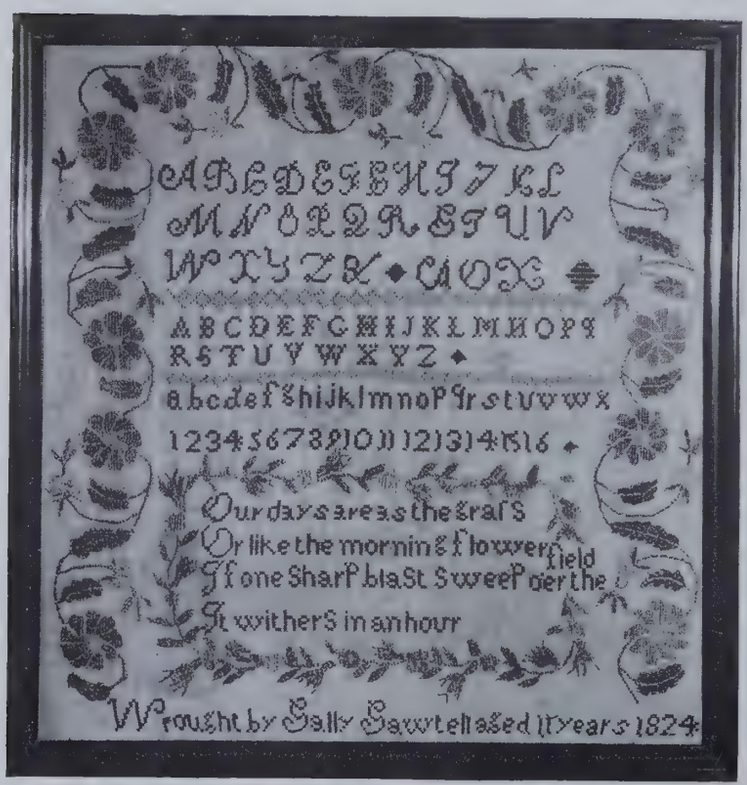


little toilers. Mothers took great pride in the ability of their little daughters which in turn reflected their own patience and skill, so that samplers were usually well cared for, and for that reason they are not difficult to find to-day in a state of perfect preservation. They were worked in bright colored wool or linen thread, sometimes in silk, on homespun linen or canvas,

Continued on page 393

The sampler above is worked in chenille, silk and wool on hand-spun linen, and the gay piece at left is entirely in cross stitch

The well preserved sampler above at left and the two below come from the collection of Alice Morse Earle, now owned by her daughter, Mrs. D. Thomas Moore

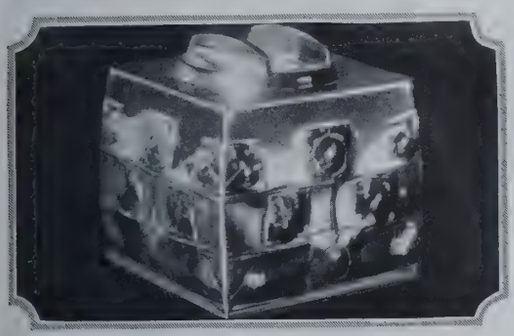

Our days are as the grass
Or like the morning flower
If one Sharp blast Sweep o'er the field
It withers in an hour
Wrought by Sally Sawtell aged 11 years 1824

Glazed pottery bird in exotic plumage colors, decorative for mantel, table or curio cabinet, ($11.50)

Elephants carved from ebony. The biggest beast is $10.75, the next $8.50, and the smallest $4.50

Clock of Tudric pewter with hammered finish, with dial center of peacock blue enamel. ($27.50)

NOVEL GIFTS



Tea cannister or cracker jar of Tudric pewter—a pure metal that does not tarnish or lose its delightful sheen. ($14)

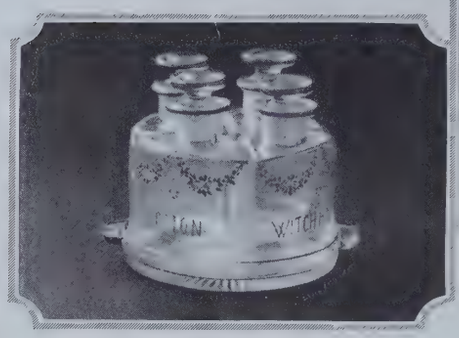
Candelabra of Tudric pewter. ($19.50)

Moorecroft bowl or tobacco jar, at left, and the pottery pitcher at right both have Tudric pewter mountings. ($8.75)

Thebis shoe box with concave seat, upholstered in a distinctive fabric. ($49.50)

Green enameled handles give novelty to these silver dessert forks. ($19.50 for six)

REMEMBRANCES OF MANY USES



Tray and bottles labeled alcohol, witch-hazel, listerine, and lotion, are of crystal with gold lines and colored motifs. ($7.50)

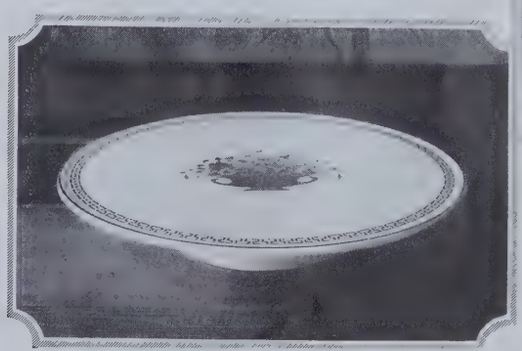
Holding all the charm of an old-time light is this real wax candle with an electric flame. ($12)

From France comes the gaily colored china inkwell above, fitted with well, quill pen, pencil, seal, sealing wax, and taper. ($6.50)

Of clear glass overlaid with sterling silver, a pinch bottle makes an acceptable gift. ($15 per pair)

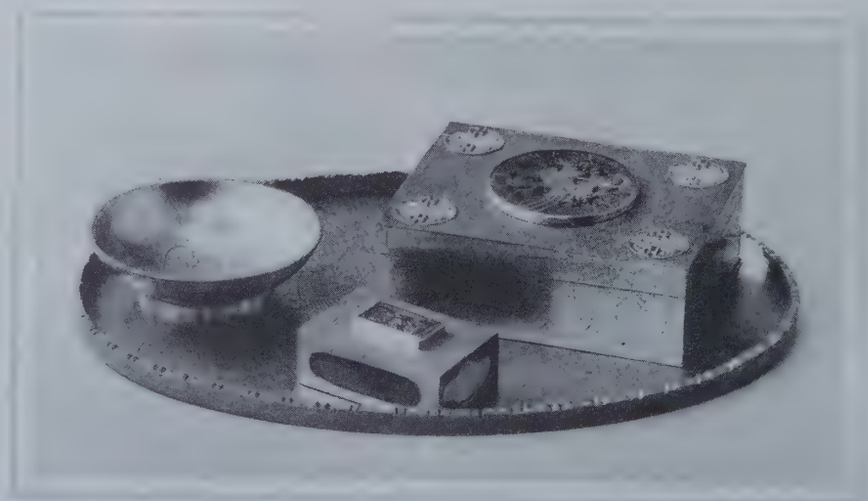
With design of rye, this bottle companions the one at left which has the Scotch thistle motif. ($15 per pair)

Imported book-ends with nymphs in verde green metal, mounted on black metal base. ($12)



Most unusual is this flat ivory-toned china cake plate on a pedestal, twelve inches wide. ($5)

More and more are we learning the value and comfort of a foot rest such as this in dark wood at $6

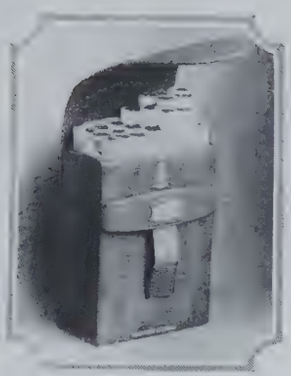


From China came this engraved brass smoking set with its decorative carved jade green medallion. ($5)

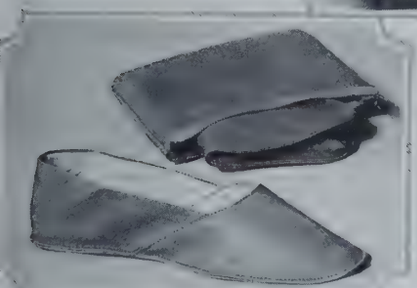
GIFTS FOR MEN

This neat leather case that folds compactly and has adjustable bar for ties, with hook to hang up, is a gift which men will like. ($10)

Of tan pigskin a case containing hat and clothes brush is excellent for traveling bag or dresser. ($10)



In seal, cobra and tan pigskin, this compact pocket size cigarette case holds twenty smokes. ($5)

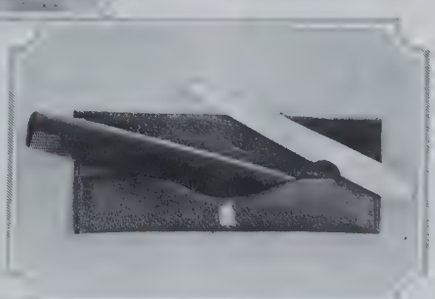


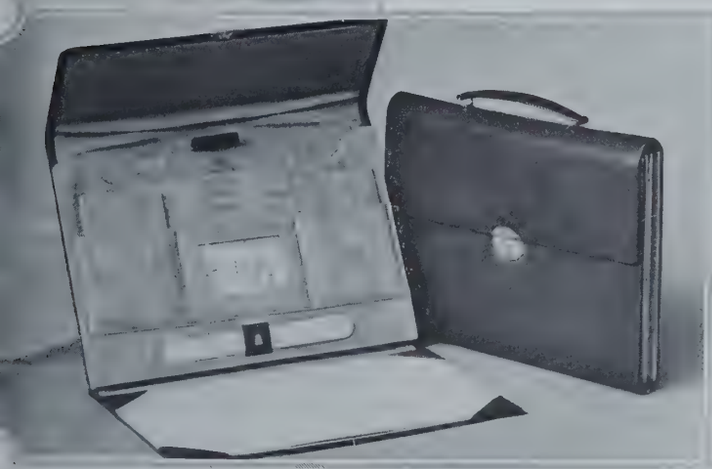
A pleasant traveling adjunct is a leather case holding a hot water bottle. ($7.75)

Of tan pigskin, slippers with zipper fastening and leather case fit in a small space. ($7.50)

A place for straying studs and collar buttons is this crushed calfskin jewel box. ($28)

Compact enough for the pocket this comb and file case in tan or black costs but $1





To be had in vari-colored leathers this very useful writing case, 10¼ x 7¼ inches, folds flat and has a handle at top. ($14)

Surprisingly thin is this attractive case that will hold twenty cigarettes and comes in black seal, cobra or tan pigskin at $7.50

APPROPRIATE GIFTS for the HOME MAKER

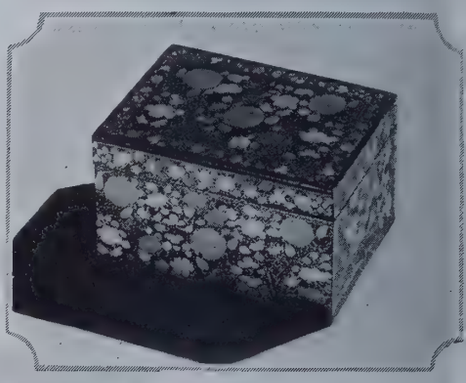
Selected by Pierre Dutel

These amusing colored tin waste paper baskets with modern designs make a useful and practical gift for the house, or for the office. ($8.50)

With the vogue for cactus this year a triangular metal basket in painted black tin with bright green cactus is an extremely up-to-date gift. ($16)

A metal container thus decorated with one's favorite magazine covers makes a colorful and useable waste basket ($7.50)

This tôle jardinière in crackled paint with an old French painted design is lovely as a table ornament and for flowers. ($9)



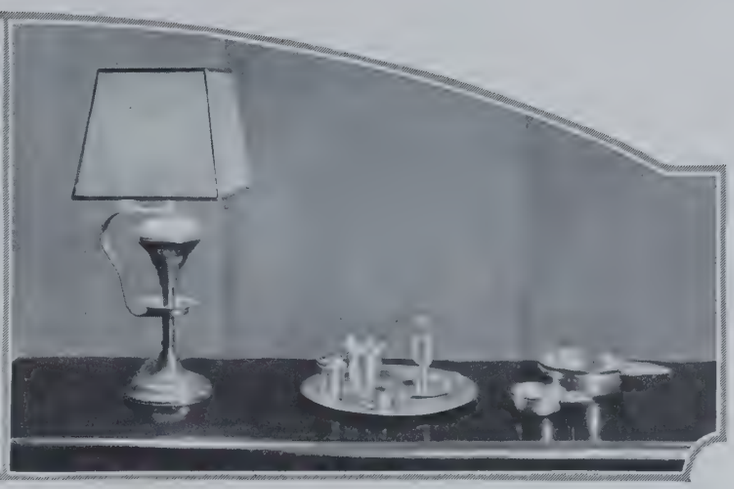
Colorful and gay are the decorated Kashmir boxes, part of the Liberty display at McCutcheon's. ($4.20)

Just the gift for the fastidious young lady's dressing table —a pair of gilt metal candlesticks with a pink or yellow china rose ($21 per pair)

A pair of feather brackets on each side of a picture over the living-room couch would fill most satisfactorily that empty space. ($15 per pair)

An amusing French print with a mirror mat and frame would make a lovely spot on a bedroom wall. ($24) Another interesting use of mirror is the mirored flower-box, 6 x 12 inches, filled with Christmas greens. ($24)

Graceful table decorations are these swan dishes of Venetian glass ($18 per pair); and for the Early American room are the pewter candlesticks at right. ($12.50)



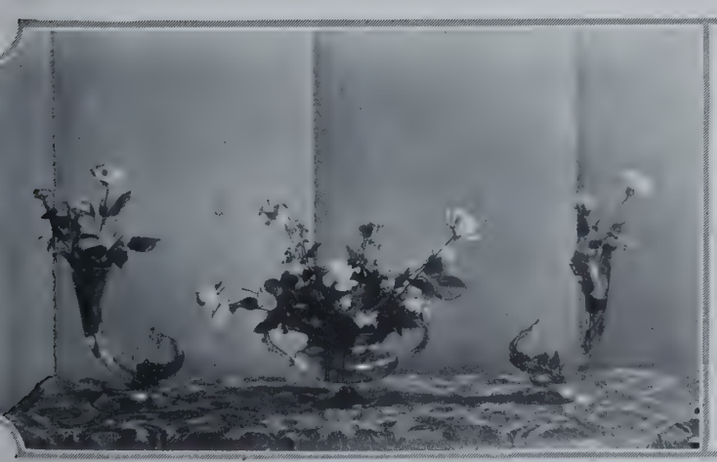
Lovely gifts of pewter are this lamp with quaint shade of silver pierced paper ($20); and the simple smoking set with two porringer ashtrays at $17.10

or lighting the pen fire such ant matches are ost useful. The x decorated with d prints, is placed a small brass and. ($14.50)

Made in Italy to fit New York telephone books, these covers of gold tooled Florentine leather are convenient and decorative. ($13.50)

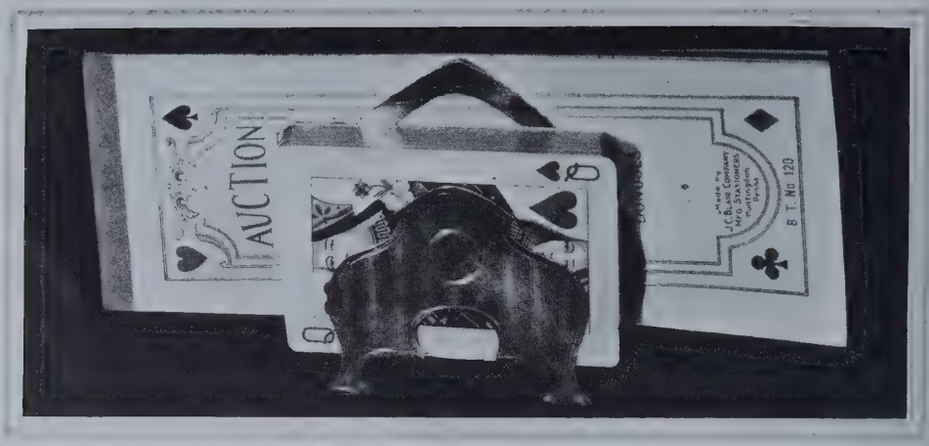
FINISHING TOUCHES FOR THE MODERN HOME

Selected by Margery Sill Wickware



Horns of plenty ($25 per pair) and a rose bowl ($16) of delicate gold-flecked Venetian glass make a delightful table decoration

A turquoise blue flat pottery dish in a wrought-iron stand is an effective background for fruit. (Plate $10, stand $1.75). The oil jars in wrought-iron stands are $17



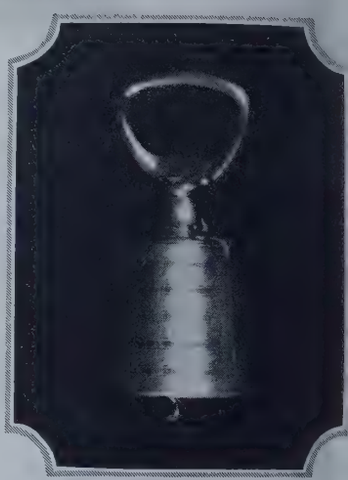
An attractive accessory for the card table is this bridge set, consisting of silver holder, two packs of playing cards, and score pad. ($17.50)

A fine gift for a man is the sterling silver pocket cigar cutter at left. It is made to fit on your key-ring or on the watch chain and may be had for $4

A REPRESENTATIVE SELECTION

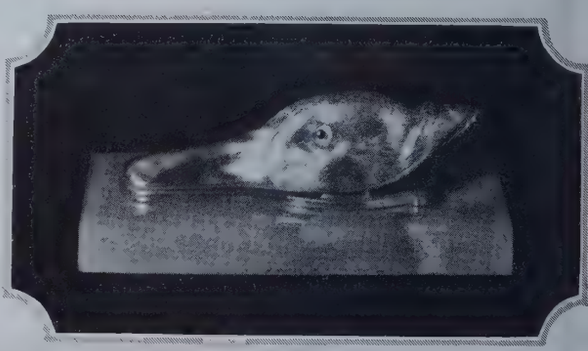
For the fastidious woman a sterling silver vanity powder box, gilded and enameled makes a splendid gift. (10.50)

This bottle opener comes in sterling silver, chased in an attractive pattern. ($2)



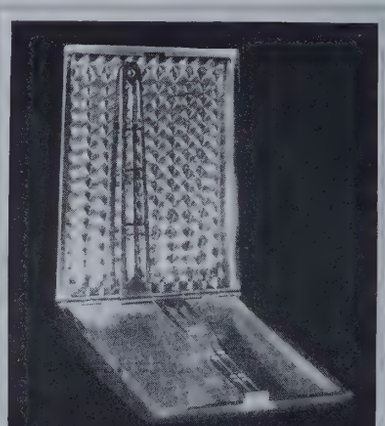
The sterling silver 'five-in-one' combination above includes corkscrew, bottle opener, jigger, bottle cap and funnel. ($7)

A bit of smoking equipment for the table is the silver cigar cutter above. ($13)



This combination paper weight and letter clip has a green onyx base with brass decoration. ($8.50)

Of decorated bronze with glass insert is the distinctive 'globe' inkwell at right, which will harmonize with almost any writing room. ($7.50)



The smoker will appreciate this extra thin silver cigarette case which slips easily into pocket or bag and does not bulge. ($20)

GIFTS FROM FAR AND NEAR

Selected by Miss Gheen, Inc.

Attractive gifts for the morning breakfast tray are silver-plated cereal dishes at $16, or Waterford salt and pepper sets at $16 the pair. The attractive crystal candlesticks are $25 per pair

Unusual gifts indeed are the Korean pottery bowl with teakwood stand at $18.75; the soapstone cigarette box at $7.50; the Chinese enamel sweetmeat box in green also at $7.50; and the rice paper picture ($10)

For the discriminating hostess here are delightful accessories. Italian pottery tea-set ($12); half a dozen plates at $10; cups and saucers ($12.50 a half dozen); and Chinese glass bowl at $18.75

For the living-room are the always convenient iron standing lamp ($15), with shade at $8.50; book-ends of old leather bound volumes ($10 a set); scrap-basket with old print at $12; small decorative box with old print at $6; and Venetian glass vase at $7.50

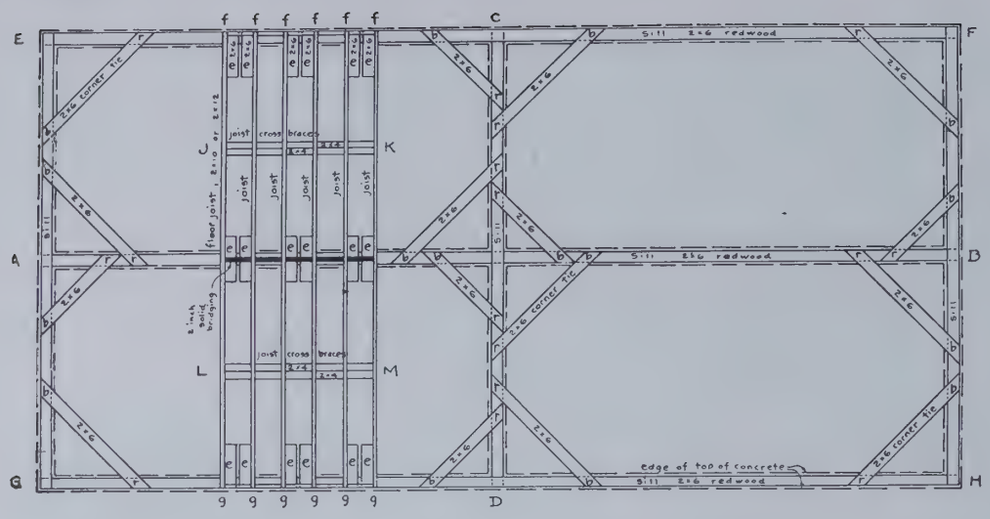
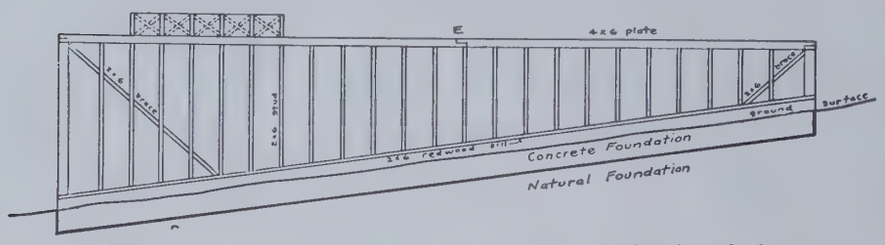
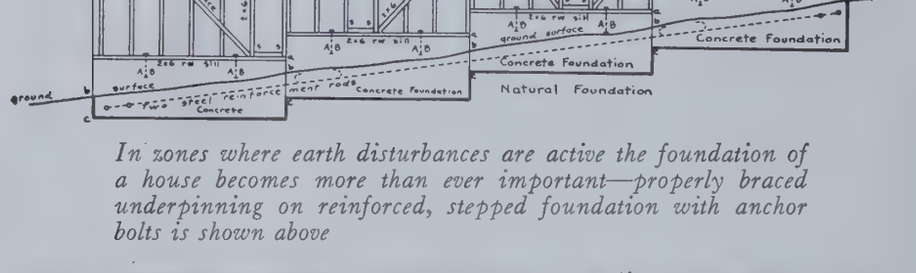


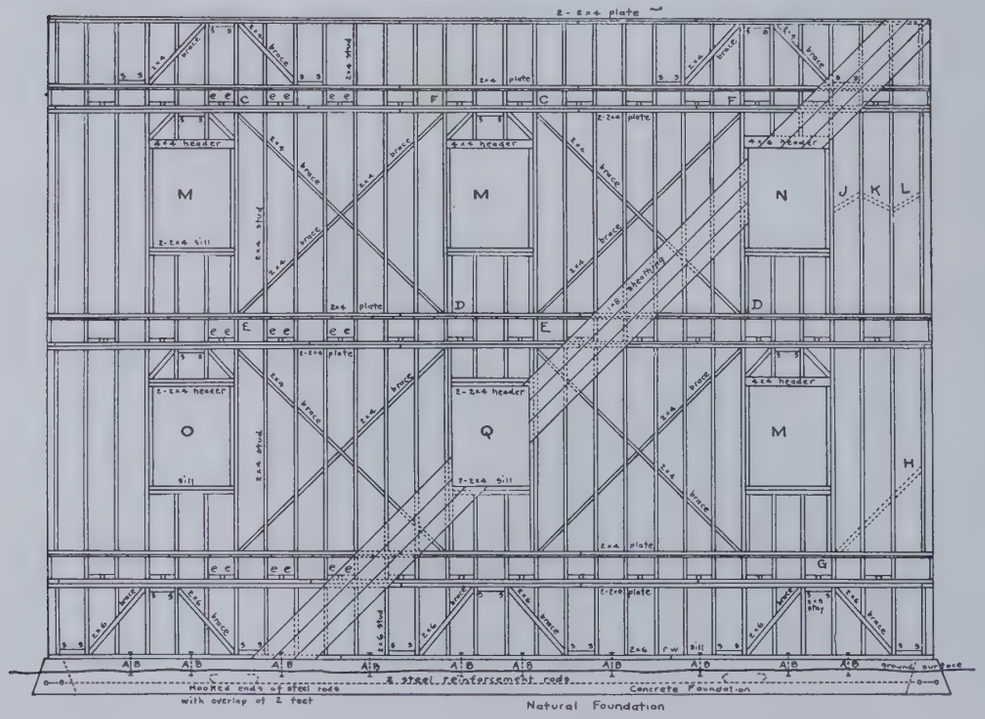
Diagram above shows correct method of attaching and bracing floor joists, also corner ties for sill and plate of underpinning



Compare this poorly braced underpinning on sloping foundation without anchor bolts (above) with the sturdy, shock-proof type of construction shown below and the answer is evident



In zones where earth disturbances are active the foundation of a house becomes more than ever important—properly braced underpinning on reinforced, stepped foundation with anchor bolts is shown above



Outwitting the Elements

ARTHUR C. ALVAREZ

Associate Professor of Civil Engineering University of California

WHEN we read, as we have too frequently in the recent past, of the great havoc that has been wrought on the habitations of man in different parts of the world by hurricane and flood, earthquake and fire, it is well to realize that these occurrences are not 'acts of God' visited upon helpless people, but recurrent natural phenomena, the disastrous effects of which may be almost entirely avoided, if experience be profited by. Failure to profit by such experiences is sometimes due to ignorance, though frequently it is due to an assumption on the part of the builder, however unwarranted in many cases, that the phenomenon—hurricane, flood, earthquake or fire—will probably not occur during the period in which he is financially or sentimentally interested in the structure. Such assumptions, applied to regions in which these phenomena have been known to occur again and again, are the more inexcusable, because, at a small additional fraction of the original cost, frequently complete loss by the owner may be either entirely avoided or reduced to only slight damage.

It is the purpose of this article to describe, from an engineering viewpoint, how to build a timber frame stucco house so as to withstand earthquake and hurricane. This description will deal only with essential structural features, and not at all with architectural treatment. These structural features may be embodied in any of the various types of domestic architecture. I have chosen this type of house, because it is comparatively low in cost, fire-resistive to a degree, lending itself inexpensively to various architectural treatments, and because, when properly built, it has had a splendid record in severe earthquakes and furious hurricanes.

A general description of the forces which act upon such a building during an earthquake or a hurricane, will assist the reader to understand the need of the structural features of the design that will be described later.

The earthquakes, that are of importance

Continued on page 375

For buildings subjected to extraordinary strain and stress the 'one story at a time' method of construction appears preferable to the more usual 'balloon design' (see text page 380). The diagram at left shows framework in elevation

Photograph by the Mott Studios

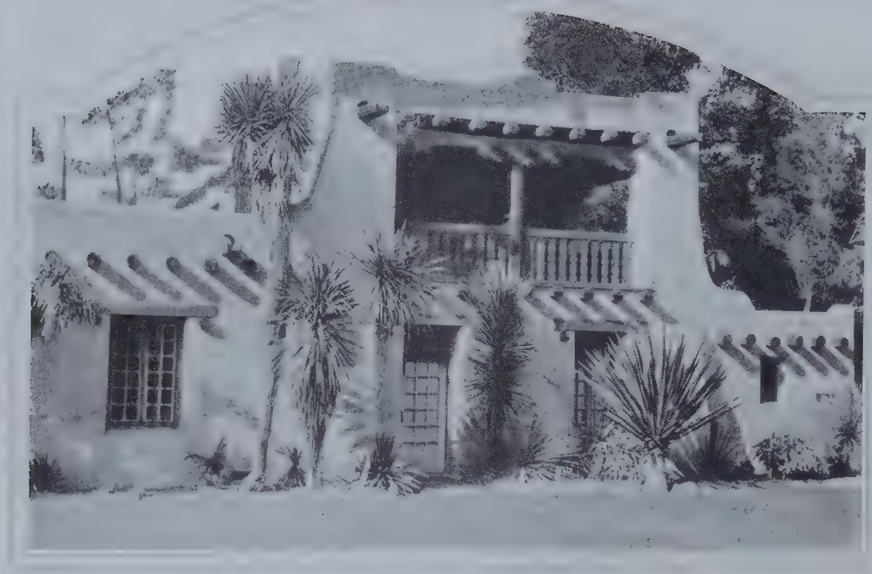
DECORATIVE DETAIL OF A CALIFORNIA DOORWAY

One of the interesting things about a stucco house is the way it lends itself to light and shadow—here the bold foliage of Aralia sieboldi and the lacelike effect of slender-leaved plants are strikingly echoed on the wall. In both architectural and planting detail there is distinction and diversity. Mr. John Stephens' home at Los Angeles; Neville Stephens, Landscape Architect

Odd Fellows

Weird desert dryads that dres California's southland

MARY CORNELL BRISTOL



Because of their terminal tufts of sword-shaped leaves carried high on erect straight stems these Dracenas (Dragon-trees) are popularly spoken of as Palms. They associate effectively with the Spanish architecture

Like desert dryads the weird forms of Cactus blend with Century-plants and Dracenas, and fittingly dress the sandy spaces of the Mission Valley

Beefwood trees (Casuarina) from Australia with narrow drooping foliage-like branches are touched from October to December with the gold dust of powdery pollen-bloom

THAT the oddly ornamental feature of the Cactus group are winning road to general appreciation is evidence in their present-day close association wit Spanish-Californian and adobe dwelling (especially those adjoining canyons, sand spaces, etc.).

These desert dryads dress the barre slopes and fully fuse a canyon house int the landscape both near and far. B such clever means a peninsula-like portio of a lot, glistening in gravel and shar sand, was planted to variformed Cactu which silhouetted against the soft gree of Mission valley below and blue moun tains beyond. The bewitching forms i such a scene capture attention and fascin ate the beholder.

The bristling plant bodies become radi ant columns of color in the sparklin sun, and glow with the vivacity of ame thyst, topaz, and sapphire.

These sentinels of the sand serve thei seekers doubly, since they need no car nor water after once established, so ar innately suited to use about low, adobe public buildings.

Intimately grouped with the grotesqu Cactus forms are the Dracenas (popularl pointed out as Palms on account of thei terminal tufts of sword-shaped leave borne on a straight trunk); here also w expect and find Century-plants (Aloes an Agaves), Sword- or Screw-pines and other —a most modern symphony of bristlin lines in landscape.

The harmony of this symphonic settin is often marred by the dazzling cemen spaces of walls. Yet this austere aspec of bare walls may be softly subdued b the graceful bearing of the Beefwoo tree, native to Australia, but a lover o our saline soils. It receives its name fro the fact that the color of the wood i cross section is beef red.

Of the two species, Casuarina equiseti folia is more artistic than Casuarin stricta, because of its drooping foliage though the latter is more frequently chosen to decorate wall spaces. Both suggest the Cassowary, hence the tech nical name. Though it is one of our leafless shade trees, its drooping, threadlike branches fringe a screen over wall windows with alluring artistry!

From October through December a mystic mantle of dull gold dusts the green fringe, for at this time the powdery pollen-bloom appears to enhance the tree's beauty.

Neat, roomy and easy to manage is this carryall bag, with clip fastening and leather lining, which comes in shades of brown. Mark Cross

Another bit of convenient luggage is this light weight kit bag, with hookless fastening, and no heavy frame, equipped with lock and key. Mark Cross

This very new traveling bag has a concealed side pocket, fitted with an easel holding men's toilet articles and flask. Mark Cross

Evening bags this season are more resplendent than ever: the flat black velvet above and the pouch bag of chartreuse below are both heavily embroidered. Bergdorf & Goodman Co.

New daytime bags of all shapes and sizes, of moiré, suède, and antelope, harmonize with whatever type of costume milady chooses to wear. Jay-Thorpe Inc.

Bags for Every Costume and Occasion

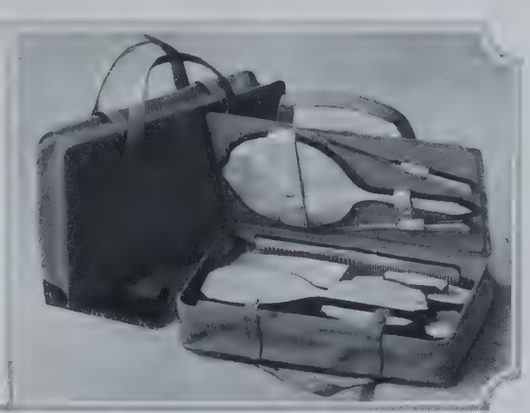
HANNA TACHAU

THERE is a tendency towards the 'romantic' in design this season in aterials, which is undoubtedly a mild action from 'cubism' and 'art nègre.' abric designers caught and reflected the eling from a certain set of young Pari- an illustrators who in turn, were swayed greater lights in the art world, and so and on the gentle contagion spread.

Small patterns, glimmering effects and oddly blended materials have replaced bold designs, and an intermingling of metal threads woven through the surface of soft materials instead of being applied always in patterns, to achieve pattern for its own sake, has sounded a different note this season from last. And following

Continued on page 372

his compact omen's suitcase ith rounded lges, has a xible tray which lds and may be ed as a separ- toilet case. Mark Cross



A women's compact kit, light weight, and easy of access, holds all the necessary toilet articles and is ideal for the overnight trip. Mark Cross

Most popular hardy vine (Clematis paniculata), having fragrant white flowers, introduced by the Arboretum in 1877

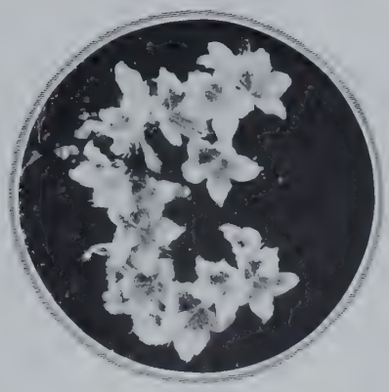
There is no more beautiful Bush Honeysuckle than Lonicera korolkowi, grey foliage, pink flowers, orange fruits. Introduced from Turkestan in 1881

The Arnold Arboretum has introduced almost all the Cotoneasters but none more spectacularly gorgeous than C. soongarica; flowers coral pink, fruits orange red. Raised in 1910 from seeds from China

Original plant of Higanzakma, the Spring Cherry of Japan (Prunus subhirtella) 1894. Its myriads of delicately pink flowers adorn the Arboretum grounds in early spring.

The Regal Lily, white with yellow throat, introduced through Wilson in 1910 from China, has become one of the most popular of plants for the hardy garden

The Arnold Crab (Malus arnoldiana), a chance hybrid appearing in the Arboretum in 1878, is the equal of any in the very showy group



ightfully fragrant is lilac-purple Korean alea (A. poukhanen- ; low, compact, and ndantly floriferous. Introduced 1905

Arnold Arboretum's Greatest Gifts

The ten outstanding plants that adorn American gardens introduced by that institution

Selection by E. H. WILSON, Keeper

O TRY to picture what American gardens would be without any of the plants shown on these pages is to be to appreciate what the Arnold Arboretum has contributed to the beauty and charm of the country during the past half-century. For all these were found in other parts of the world by agents of the Arboretum, who have searched for plants which would grow in a temperate climate.

Probably few of the fifty thousand men, women and children who throng the Arboretum in 'lilac time' realize that the great park just outside of Boston is an experiment station in arboriculture. To

Continued on page 373

Wilson's Pearl Bush (Exochorda wilsoni) the finest of its class. Hardy, with white flowers two inches across in spring. Introduced 1907 (left)

The gorgeous salmon-red Azalea kaempferi, long written of in Japan, introduced by seeds to Arnold Arboretum by Prof. Sargent in 1892 (right)

Planted in millions to-day, Berberis thunbergi first appeared in the Arnold Arboretum in seeds from St. Petersburg in 1875

Lake City

Hume No. 1

East Polantha

Hume No. 2

Fulton

From among many variations of Ilex opaca here are five that have been selected for propagation and named

Berried Hollies Now for Any Garden

HAROLD H. HUME

SO LONG ago that the time of its first use is lost in the misty past, Holly branches were used by the Druids at their yuletide feasts; and later, when Christmas supplanted their pagan celebrations, Holly kept its place in the season's decorations. So, down to the present day Holly has been associated with a feast or celebration which came at that time of year. In Europe the common Holly is Ilex aquifolium, and when the English came to America naturally the native American Holly (Ilex opaca), found from Massachusetts to Florida and westward into Texas, took its place in their scheme of Christmas decorations.

As the years have passed the demand for Holly branches has so increased that in many sections of its native range it has been all but exterminated, and collectors and shippers have had to go farther and farther afield for their supply. For the gathering of Christmas Holly has been a ruthless business, with no thought of another year, no desire to handle the trees so that they might yield a future supply. Instead, the trees in all their glory of red and green, are cut to the ground, stripped of their branches and their trunks, naked skeletons of beautiful trees, tossed aside. The next year the collectors move on to another district to repeat their devastations.

Is it any wonder that this highly prized tree has disappeared from many localities where it once was plentiful? Is it any wonder that those interested in native trees and the beauty of the American landscape have protested against its destruction and boycotted the use of its branches and leaves? Is it any wonder that states have legislated against its destruction? To-day most of the nation's supply of Christmas native Holly comes out of the south. Many are the substitutes that have been offered, but Holly has no substitute! Christmas and Holly are one.

An orchard grown tree. The cut branch produces new tip shoots the next season, but does not fruit again till the second year

Long ago collectors noted that certain trees grew on year after year into splendid specimens but never bore fruit. Thes trees bloomed profusely every spring, bu the flowers were never followed by berries Botanists pointed out that the trees are o two sorts—staminate flowering ones tha could not form fruit because they con tained no part from which fruit coul develop; and pistillate flowered one which usually produced crops of re berries. They pointed out further tha the flowering habits of the two types ar different, the small greenish flowers o the staminate trees being borne in cluster of three to nine, literally covering th bases of the new twigs; while those of th pistillate trees, also small and green, ar borne singly, or in twos and threes. In th woodlands and fields they found about a many of one kind as of the other. It is fifty-fifty division.

This point was borne home to anothe set of people. Nurserymen grew seedlin trees, sent them out to their patrons wh planted them, nursed them and brough them to years of maturity. Then letter began to come back with the painfu question: 'Why doesn't my Holly bea berries?' But not from all, for some tree bore. It was fifty-fifty again.

Here, then, were three problems whic needed solution: Could the Holly b saved? Could the American people al ways have their own native Holly fo Christmas? Could the nurseryman say t his customer, certain that he spok truly, 'This Holly will bear if you plan and grow it well?'

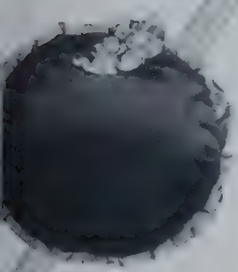
Twenty years is a long time out o life's span. But in twenty years thes three questions have been answered i the affirmative. The undertaking ha not been easy, but needless to say i

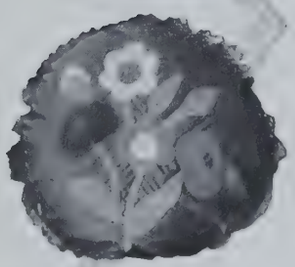
Continued on page 36

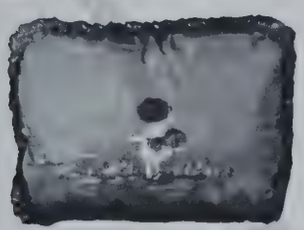
THE SOFTER SIDE OF CHRISTMAS

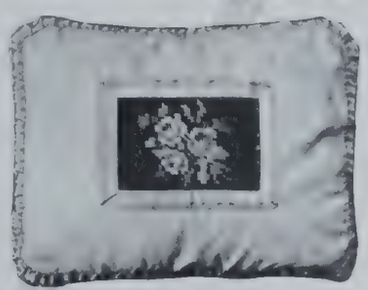
Photographs by courtesy of Lenox Hill Studio, Chicago Society of Art Needlework, Del Valle Studio, Mrs. Edward A. Brewer

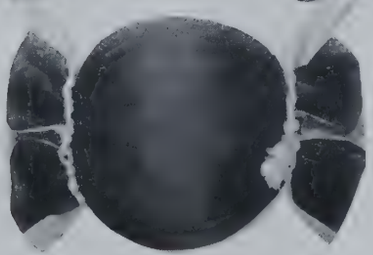
PILLOWS for every room in the house: dark silk and satin ones for the more formal living-room, gay appliquéd cushions for the library or sunroom, fluffy, furry ones for the boudoir chaise longue, startling new designs in dice pillows for the den—even sweet little figures on durable silk for the nursery! And in the case of the hard-to-find-a-present-for person they offer an easy solution to that perplexing problem.











THE NATIONAL
Garden Association

TO PROMOTE THE ANNUAL OBSERVANCE OF NATIONAL GARDEN WEEK

Coöperating Societies:

SOCIETY OF AMERICAN FLORISTS AND ORNAMENTAL HORTICULTURISTS
SOCIETY OF LITTLE GARDENS
ONTARIO HORTICULTURAL ASSOCIATION
AMERICAN IRIS SOCIETY
AMERICAN DAHLIA SOCIETY
NATIONAL PLANT, FLOWER AND FRUIT GUILD

PRESIDENT:
Leonard Barron, F. R. H. S.
HONORARY VICE-PRESIDENTS:
Dr. J. Horace McFarland *Mrs. Samuel Sloan*
Mrs. Francis King *Mr. Frederick Newbold*
Mrs. Thomas G. Winter *Mr. Robert Pyle*
Mrs. John D. Sherman

Coöperating Societies:

WOMEN'S NATIONAL FARM AND GARDEN ASSOCIATION
THE AGASSIZ ASSOCIATION
NATIONAL HORTICULTURAL ASSOCIATON
THE SCHOOL NATURE LEAGUE
AMERICAN FORESTRY ASSOCIATION
WILD FLOWER PRESERVATION SOCIETY

ONE of the most important of all our national problems is that of conservation and reforestation. Charles Lathrop Pack has summed up the whole matter in one pithy sentence: 'Let the nation save the trees and the trees will save the nation.' This is so true that it need not be amplified, for we all know that trees mean flood control, soil fertility, water supply—to mention but a few of the most obvious points.

At Christmastime when every home and church wants its Christmas tree and wreaths of greenery, it is a particularly timely topic, this of conserving our trees, for it is right here that each of us can help a little. We can refuse to use any but a living Christmas tree, thus saving many hundreds of trees. We can use no Holly, Laurel or Groundpine. Our hills are being denuded of these beautiful plants and unless we stop using them they will utterly disappear, and that in a very few years. Such plants as Groundpine, Partridge-berry and Ferns and the other similar desirable bits of greenery so prized at Christmastime are of the highest importance in saving our trees since they act as a ground cover to hold moisture without which the trees would die.

We have been urged to buy only the preserved Groundpine wreaths but, unless such wreaths are to be kept from year to year, this does not make for any saving and they should be passed by and some substitutes used. Wreaths of Spruce and Pine may be made as lovely as any Holly wreaths if they be combined with the scarlet Barberries. Still others may be both unusual and attractive if among these green sprays there be Poinsettias, Strawflowers or even small Pine cones.

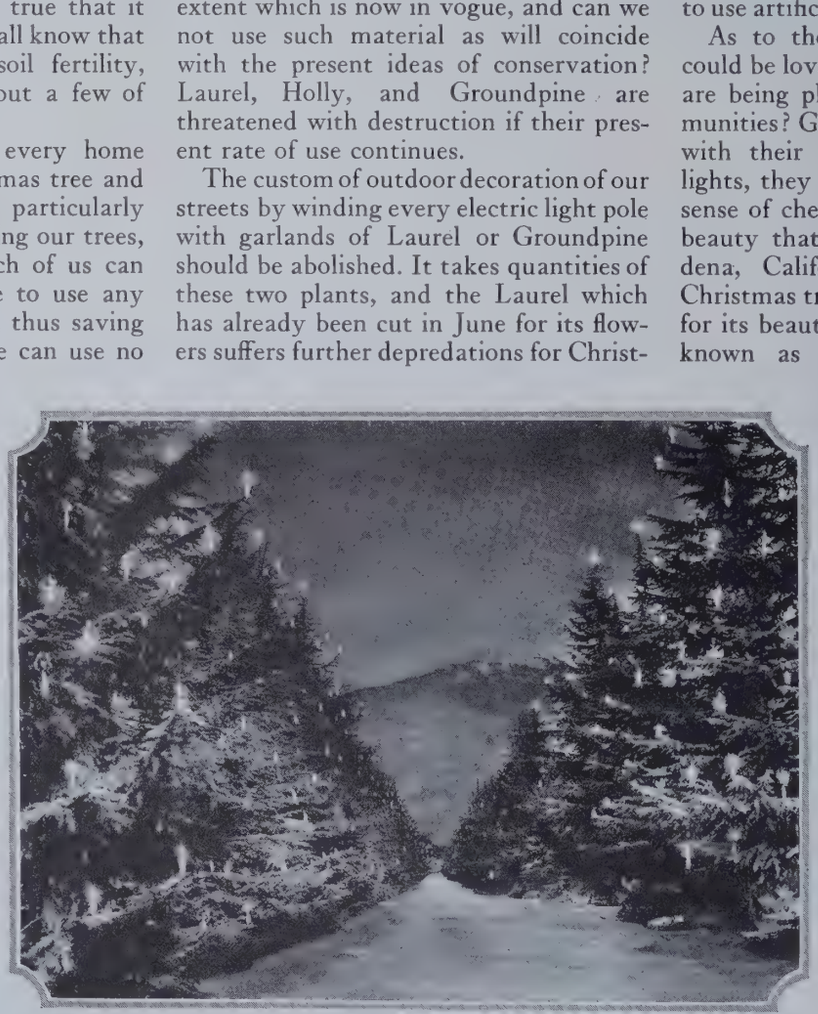
The Garden Club of America is waging an intensive warfare on this misuse of trees and greenery—a leaflet sent out by them puts this matter in most understanding fashion:

The habit of decorating our houses, churches and other buildings for the holiday season is one that we should regret to see abolished, but need we do it to the extent which is now in vogue, and can we not use such material as will coincide with the present ideas of conservation? Laurel, Holly, and Groundpine are threatened with destruction if their present rate of use continues.

The custom of outdoor decoration of our streets by winding every electric light pole with garlands of Laurel or Groundpine should be abolished. It takes quantities of these two plants, and the Laurel which has already been cut in June for its flowers suffers further depredations for Christmas which it can ill support. In like manner individuals should be content to hang wreaths in their windows or on their doors, but not to use yards and yards of garlands both on the exterior and interior of their houses. Many beautiful and original wreaths are now made from the tips of Spruce or Pine branches, made gay with gilded cones or fruit, and which give wide scope for individual taste in design.

Churches should be urged to decorate sparingly, thereby setting a good example to their parishioners. Chambers of Commerce should urge all stores, banks and hotels not to use the Laurel and Holly and to use artificial decorations where possible.

As to the trees for Christmas, what could be lovelier than the living trees that are being planted in hundreds of communities? Gay and colorful and sparkling with their red, blue, white and green lights, they lend to cold, wintry nights a sense of cheer and friendliness as well as beauty that is truly inspiring. At Altadena, California, the street of living Christmas trees has become world-famous for its beauty. Des Moines, Iowa, is now known as 'the Christmas tree city.' Nassau Boulevard and Garden City, Long Island, at Christmastime are spots of unusual loveliness because of their lighted trees, potted shrubs and wreaths.



Christmas Tree Lane, Altadena, Cal., world-famous for its beauty—an effect that every town or city in the country could achieve. (*See also page 311*)

The Living Tree Guild has been formed to see that trees may be placed within the reach of the most limited purse and banks, hotels and business houses are giving these small trees in lieu of greeting cards. Garden clubs everywhere are adopting this idea of the living tree, working whole-heartedly to create a widespread interest in conservation and to further the campaign that the National Garden Association has urged so consistently. That every garden club in the country will plant at least one living tree this year is the hope of the National Association as it extends to each club and each member happiest Christmas wishes and greetings.

For garden club programs, constitutions and by laws, address the Association, Garden City, New York.

ELLEN D. WANGNER,
Secretary.

Though it may sulk after moving, the Christmas-rose is worth waiting for, giving three-inch white flowers in midwinter

A Christmas-Rose: Not Roses at Christmas

How this winter-braving flower came to Breeze Hill and won the heart of the Doctor

J. HORACE McFARLAND

WE ARE all disposed to accept as intimates plants and names that we have often seen, even though our acquaintance with the persons and the growths is only by hearsay. I have known about Helleborus niger ever since I first began to struggle with plant names as a winter, full fifty years ago, but my first acquaintance with the actual subject itself has occurred but recently. It was in consequence of a conversation with that shrewd plant lover, Mr. Theodore A. Havemeyer, that I hunted for a few plants of this name. The plants came, and shortly after I had obtained them, another plant friend, Mr. Warren H. Manning, the distinguished landscape architect, presented me with one.

Because there was so little known about the natural habitat of this plant which was only a name, I set them under the south shade of a great spreading Japanese yew, at the entrance to the rose garden at Breeze Hill. They were coddled a little to get them established, and then forgotten. Great was my surprise and much greater my gratification when my assistant, Mr. Stevens, came to me a week before a snowless Christmas to urge me to look at the Christmas-roses then in bloom. So I found and admired them.

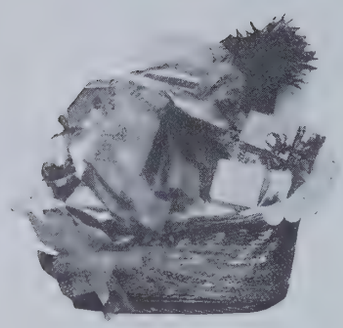
As the flowers opened they had glistening greenish white petals, and these formed a lovely little cup contained amid dark green palmate leaves, with no least suggestion of a Rose.

Despite the absence of snow, there was plenty of frost, and it was fascinating to see how utterly regardless of frost were these truly dainty and decorative flowers. Then came snow and ice, and more frost, which became deep freezing. The plants were buried, but as the snow melted they emerged with the flowers considerably bedraggled; and, after a gale at 7½ degrees above zero, they were, I thought, all through. They had paid their way most satisfactorily, and I was willing to feel that I had a fine new plant acquaintance.

But early in February a casual look showed that again there were blooms on the plants, just as beautiful as those in December. Heavy snows followed and buried the plants another time, but each time the snow melted the Hellebore flowers emerged, dismayed and a little bedraggled but not frozen.

I can think of nothing that can happen in a winter garden to give quite the 'kick' that this subject does, and I want more of it. Investigation shows that it is both scarce and expensive in the United States, wherefore I venture the hope that either through importation or otherwise there may be opportunity to get the plant by dozens and hundreds, at a rate possible to us poor gardeners, and that it may be tried in many places—shade, sun, dry, wet, north and south—so that this winter-time enjoyment may be passed around among the real fraternity of rose-lovers.

The plants to which I have referred above were put in the ground the 10th of April. I am told by those who write me that they will spread considerably.



Jams, glacé fruits, and candies, with lots of other good things, fill this pretty basket. Dean's

A Christmas present for every day in the week—and then some—is enclosed in this gift basket, lovely with its gay ribbons, holly and tulle. Louis Sherry

For the small family, or individual, is this somewhat smaller, but most delectable, collection. Dean's

BASKETS AND BOXES FOR CHRISTMAS

Fruits make up the larger part of this lovely gift basket, but also included are candies, biscuits, and nuts. Acker, Merrall & Condit Co.

Here again Nectarines, Grapes, Cherries, Tangerines, Kumquats, etc., mingle with other delicacies in Christmas harmony. Acker, Merrall & Condit Co.

Beautifully packed and very compact for mailing is this holiday basket of jams, nuts, and candies. Charles & Co.

Making a Fireplace that Really Draws

Simple precautions of initial construction that eliminate the smoke nuisance and avoid fire risk

R. S. TILDEN

THE history of the first use of fire, either for cooking or heating, within dwelling, is not definitely known. here is a legend to the effect that the st attempt was made as a result of orms during the culinary preparations r a celebration by one of the ancient ngs of Greece.

Whatever may be the fact as to the itial effort, it would seem quite reason-ble to believe that the general use of e indoors was due to the discovery that noke would rise, and that a hole cut in ie roof or ceiling would permit the use fire without discomfort from smoke. rom this it is easy to imagine the in-oduction of the first crude chimney id the beginning of the fireplace, which the first instance was probably a simple iclosure on the floor under the chimney.

We do know that American pioneers de-ended to a great extent upon the fireplace r cooking, as well as for heating. There ill exist early American ouses where large wood nges were later set into hat was a fireplace.

The fireplace to the Am-ican typifies comfortable spitality, and one writer as gone so far as to say iat if a room may be said possess a soul it lives in ie fireplace. Certainly no ie will deny the charm nor ie sense of comfort which mes from an open fire. rom its ever-changing hues ie may conjure an almost finite variety of dream ictures.

But it is not of the com-rt and desirability with hich we are now concerned -rather with some of the ractical details which may ot be overlooked if one is realize the pleasures an-cipated. There are three rimary requisites for a suc-essful fireplace: (1) it must nfine the fire and resulting smoke to pre-cribed limits; (2) it must furnish a certain mount of warmth; (3) it must be pleasing appearance with or without fire. This econd quality is of lesser importance ith our modern heating systems than in ears gone by, but even now it may not e ignored. Many a chilly fall morning is made comfortable and cheerful by a good fireplace.

Of all the materials possible of use probably brick is far the most popular, so much so that one almost says 'brick fireplace.' It is, of course, equally possible to use stone, and, with certain limitations, concrete.

But whatever the material selected there are several definite rules which must be observed. The amount of space which it may occupy is usually governed by other features of the room, such as door and window locations. But no matter how large or how small the finished work, the opening must be within certain proportions. Authorities differ somewhat as to the depth, but probably 18 inches for fireplaces up to 4 feet wide is sufficient, and 20 or 22 inches for those with a greater opening. It must be remembered that the heat given off into the room will decrease as the depth increases so do not exceed these figures to any great extent. As to the height of the opening, 30 inches for openings 4 feet or less in width is ample. If greater height is needed to fit with decorative schemes, go cautiously; and in no case permit the height to exceed the width. My own opinion is that the limit of height is 75 per cent. of the width. The size and proportion of the opening has a direct connection with freedom from smoke and also determines the proper size of the flue. There is a general rule that the effective area of the flue (the opening in the chimney connected to the fireplace) should not be less than $\frac{1}{10}$ the fireplace opening when rectangular flues are used.

If the latter are circular the rule may be modified to $\frac{1}{12}$. As an example, suppose the fireplace opening is 30 inches high and 48 inches wide, or 1440 square inches. The nearest standard size flue lining is 13 in. x 18 in. (outside) which has inside dimensions of $11\frac{1}{4}$ in. x $16\frac{1}{4}$ in. which will give an inside area of 183 square inches, and would be the proper selection in the case we are considering. The nearest sizes in round flue linings are 12 in. and 15 in. inside diameter, with areas of 113 and 177 square inches.

Strictly speaking, a flue is the vertical opening in a chimney permitting the escape of smoke, gas, etc., and creating the draft. It is customary in good construction to line the flue with a rectangular or round pipe of fire clay, the outer shell of which is approximately one inch thick. This lining is smooth, to lessen the deposit of soot with its fire danger, and to create a better draft.

The flue lining comes in sections 24 inches long, and when 'laid' should have joints of cement mortar. The workmanship must be carefully done to insure tight joints. In olden times some builders had a theory that a chimney built with a bent flue produced a better draft than one with the flue true to a vertical line. Experiments have demonstrated the fallacy of this theory, but it still lingers in certain localities.

The sides, back, and hearth of the fireplace should be of fire brick, laid with fire clay, not cement mortar. The sides should be splayed so that the width will be slightly less at the back than at the opening, and the brick at the back should

Continued on page 373

Designed on generous lines, this fireplace is all that a fireplace should be—the bookshelves in friendly juxtaposition are an added pleasant feature. Home of Mr. J. Basset at Rye, N. Y.; F. Nelson Breed, Architect

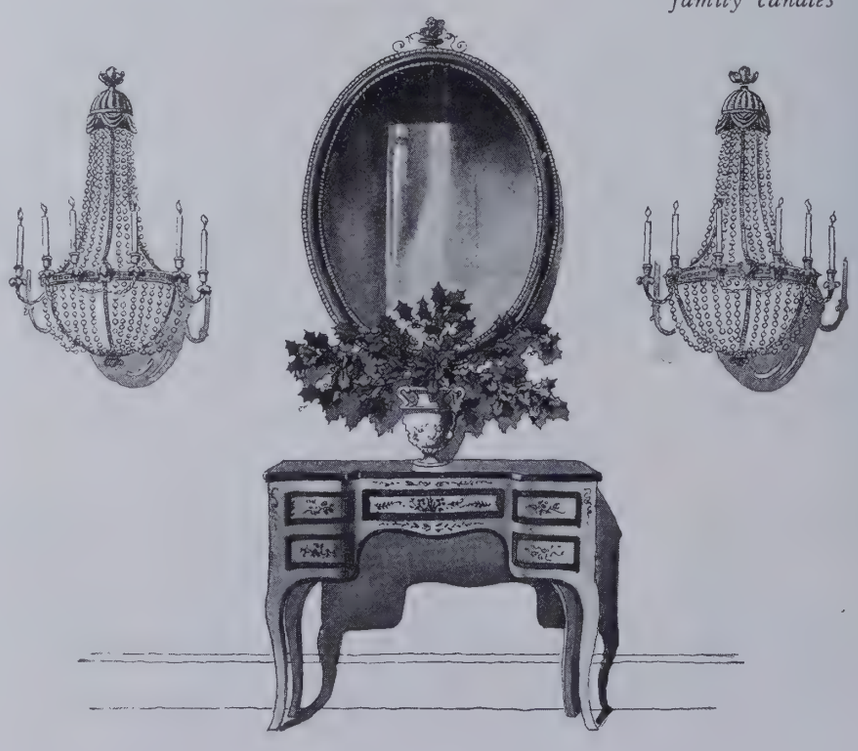
CANDLES OF CHRISTMASTIDE

By
Jack Manley Ro
and
Grace Norton Ro

The living Christmas tree finds its best setting in a hall of this sort, where the ceiling does not limit its aspiring topmost twigs. The hall table is adorned with guest and family candles

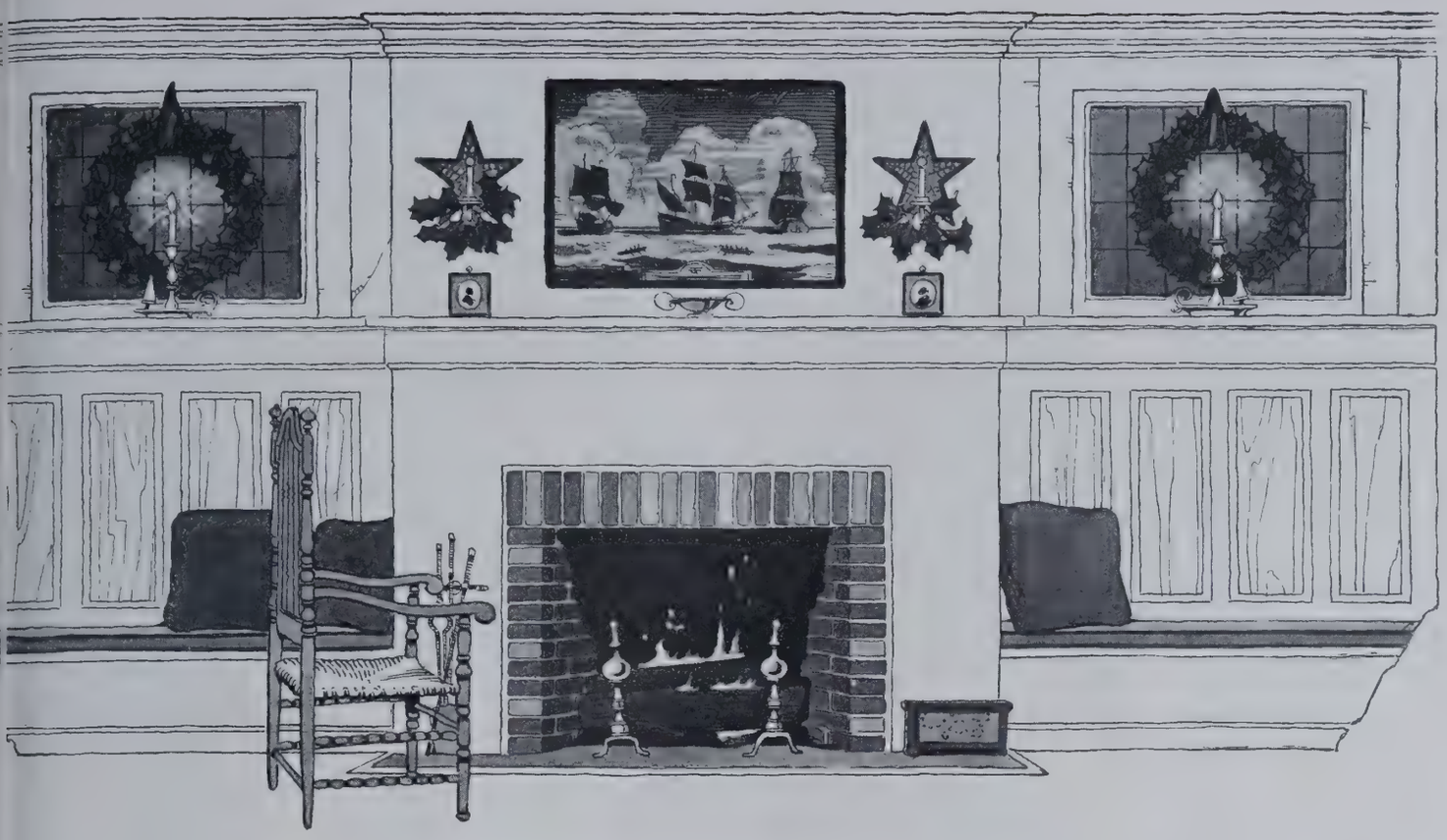
Wrought-iron candlesticks are always decorative on any festive, dress-up occasion

The seven-branch stick, with its stea row of candles Christmas red, very decorative a



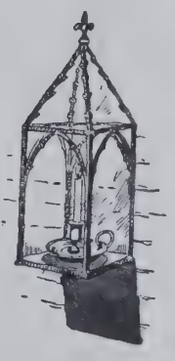
Fat candles stuck in large green bottles give an informal note of cheer to the Christmas festivity

For the very form room, the holid decoration must chaste and restrain The low-boy used a console table sho the influence of famous old craf men and is the fo point of this attra tive grouping, wh the holly is the or Christmas note troduced



The fireplace in the room should above all carry the feeling of Christmastide. The wreathed candles are electric and send their glow steadily out into the night

ndle electri- or safety and nvenience in odern home



This old Gothic wall lantern holds a portly tallow dip

ilt-in or peasant dresser can ex- a wealth of stmas spirit in lornment. Can- in old bottles ast pewter or plates, festoons een, and heaps it all have their place here

A high-shouldered old black bottle bearing a candle, goes well in the room with sea-faring or piratical accessories

Ornamenting the low wall leading up from the street is Juniperus chinensis procumbens, with J. virginiana tripartita over the wall nearest the house where American Arborvitae is overgrowing

Photographs by S. H. Pollard

Rockspray, Cotoneaster microphylla, at San Diego. One plant against the steps and another against the vase of the terrace are in full berry most of the year. Plants about five feet wide and ten feet long

Ground Cover Plants for Southern California

Evergreen low shrubs and trailers that help to solve some problems of lawn difficulty in dense shade

KATE O. SESSIONS

LOW-GROWING and ground-covering plants are greatly needed in all good planting and in Southern California in particular, as well as for California in general, since a reduction of lawn space is of much practical importance because of the long dry season. From April to December there is no rain—showers occasionally, but of no value except to freshen the foliage by washing off the dust.

The prostrate-growing Junipers furnish so excellent a variety of both texture and color that their general use could be more general. They are hardy and of long life.

The dark green Savin takes on both an elevated and prostrate growth, curving upward at first from the main stem. And there is the Pfitzer Juniper, also dark green, but its growth is decidedly horizontal from the main stem. The tripartita form of the American native Red Cedar, a Juniper, prefers to bend down over a wall and its developmer over steps is most excellent, the sten bending practically at a right angl Juniperus chinensis procumbens h glaucous foliage and makes a tremendou growth, extremely flat to the ground. is very effective nestled about a sunke boulder.

All the Junipers are very desirable nea rocks, a laid-up rock wall, or near th edge of a rock-rimmed pool or along

Continued on page 36

Italian Cypress with J. chinensis procumbens at the base, in the garden of Miss Alice Lee, San Diego.

Juniperus pfitzeriana in foreground, J. chinensis procumbens back, and J. sabina over the wall

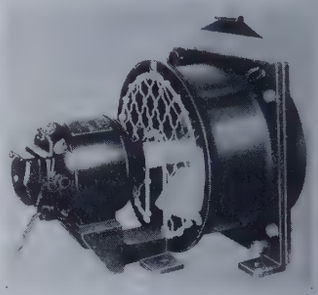
In the foreground prostrate growing Juniper in vase in garden of Julius Wangenhiem, San Diego. The garden seat is covered with the Creeping Fig and faces a pool where Water-lilies bloom

UP-TO-DATE DEVICES

Humidity and Comfort

A breath of fresh spring air—and that in a modern, furnace-heated living-room: that's what the attractive electric humidifier pictured at the left brings to your home. One of the important services of the humidifier is the protection of furniture: it prevents warping and cracking, and damage to varnished or painted surfaces. It requires filling with water once a day, and by connecting it to an electric socket twice a day for two or three hours there is supplied all the humidity needed for health and comfort. ($15)

Forced Draft Blower



The efficient service of any stove or heating apparatus depends on the burning or combustion of the fuel with which it is fed—everybody knows that, of course. Many heating furnaces in residences fail to function fully because the air supply to the fuel is deficient, through surrounding physical factors that cannot always be controlled. In such cases a mechanical arrangement such as this draft blower, to increase the air feed at the fuel chamber, works wonders, having the same effect as increasing the chimney draft. ($52.50)

Net Does the Work

Scrubbing and mopping are easy bits of housework, if the housekeeper doesn't have to get her hands in the water. Here is a mop wringer, with no rollers, which works without being touched by hand. The net does the work, while the handle of the mop is turned by the user. The wringer is adjustable as to width and height, and will fit on any size pail. It is a new bit of cleaning equipment that saves time and the hands, and new nets can be secured when needed. In these days of the maidless house all such devices are invaluable. ($1.00)

A Little Electric Iron

It is almost impossible to pack dresses for any length of time and have them come through unwrinkled, and how often have you wished for an iron to smooth out those persistent creases that will not yield to the steam from the bathtub! It is not practicable to carry the regular sized electric iron in a bag for several reasons: it is too heavy, and takes up too much room. But here is a miniature iron, weighing only $2\frac{1}{2}$ pounds, which fits compactly into this small traveling bag, and the ironing surface is sufficient for all emergency ironing. ($3.50)

Grapefruit Preparer

Perhaps one of the most annoying fruits to prepare is grapefruit: it pops up into your eye, spots your dress, and destroys your good nature—and what's more, when the agony is all over very often the fruit isn't perfectly cut, and looks messy. At the left is something new in grapefruit preparers—a fork that cuts like a knife. Its arrow-shaped prongs remove the seed, while its edges cut around the sections, and permit easy lifting from the outside covering. The fork is of stainless steel and very durable. It will be found valuable in preparing the grapefruit for breakfast or as an 'appetizer' for luncheon or dinner—and also a help in the preparation of fruit cup or salad. ($1.50)

A New Stand for the Apartment

Every hostess, especially in this day of apartments and small houses, knows how desirable it is to have a table or stand for the tea or coffee tray. It often is not convenient to have one as part of the living-room furniture—but at times it is a very necessary article. This stand of maple with colored leatherette straps across the top can be folded up and put away in the closet when not in use; yet when it is open it is a very good looking piece, and not reminiscent of the ordinary folding chair or table. Guests will appreciate it too, and one should be in every guest room, for it is as useful for traveling bags as it is for the tea tray. ($15)

Beginning with this issue we are offering a new shopping service to our readers. Send your check for the article you wish to Shirley Paine (payable to her), care Doubleday, Page & Co., 285 Madison Avenue, New York City, and she will do the rest. If you order more than one article at a time, please send separate checks. This service is entirely without charge.

Combination Soap and Nail Brush

An inexpensive, but very useful Christmas gift for the man or woman who travels is this combination soap and nail brush illustrated at the left. It is easy to pack, and small, and combines two very useful toilet articles, which in the hustle and bustle of packing are apt to become separated. This is another article which, like the stand on the opposite page, is also useful in the guest room. It is rather an amusing novelty which would catch the guest's eye, and it comes in various colors and perfumes to harmonize with the different rooms. (35 cents)

For Picnic Days

Salt and pepper are really necessary for a picnic: what are boiled eggs, and tomatoes and countless other 'picnic dishes' without them? But carrying the cellars to and from the picnic has always been a nuisance: the table cellars you hate to risk losing and small quantities in oiled paper packages never seem very satisfactory. These little paper salts and peppers are made of paper, and are so inexpensive that they may be thrown away when they are soiled, or lost without regret by the hostess. They should be included in every picnic basket. (5 cents each)

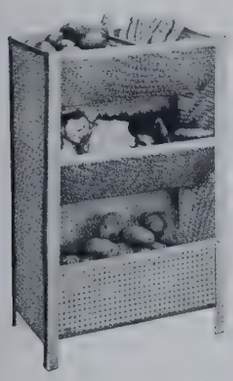
For Low Furniture

A dust mop is a useful adjunct to the cleaning equipment of the house—agreed: but it must be used carefully else chipped paint and varnish will follow in its wake. Especially is it difficult to dust under low furniture: one must almost kneel on the floor before the handle is sufficiently bent to allow the mop to slip under. Therefore, a mop with a flexible spring in the handle is indeed a cause for rejoicing. A slight pressure on the handle makes it possible to get under even a davenport. ($1.75)

Compact Cocktail Equipment

If you're looking for a Christmas present for a man here's a fine suggestion! This is something he really ought to like. It's a compact pigskin leather case which will keep all the articles necessary to cocktail shaking in one place. It is arranged to hold two flasks $\frac{1}{2}$ pint capacity each, and one cocktail shaker, one quart capacity, all of heavy silver plate. It measures 9 inches high, and $5\frac{3}{4}$ inches diameter, and is a very good looking and compact ensemble. ($35)

For Vegetables and Fruit



Something new in containers for vegetables and fruit is this stand, of heavy perforated steel, attractively finished in aluminum bronze. It preserves its contents because it allows a free circulation of air, which every housekeeper knows is absolutely necessary and rather difficult to provide in the ordinary pantry or closet. It eliminates paper bags, cluttering up the pantry and often containing forgotten mouldy, unhealthy produce; also it allows the fruit and vegetable supply to be in sight always—a glance tells just what orders are necessary. The cabinet is very compact and takes up little space, but its capacity is surprisingly large. Such a container will be found a satisfactory adjunct to the icebox. (In two sizes, $4.50 and $5.50)

New Dining Unit

One of the newest of the interesting space saving units being introduced to the public nowadays is this dining table with seats. It may be attached to any wall surface quickly and easily by means of four screws, so that it literally 'hugs the wall'. It comes in several attractive lacquered finishes, or may be had unfinished for any lacquer or paint which harmonizes with your room. Apartments and cottages nowadays do not seem complete without such equipment. (Finished $55; unfinished $53)

YOUR GARDEN *in the month of* DECEMBER

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond Ind.; Quincy, Ill.; Denver, Colo.

Northeastern Section

By T. A. Weston

DECEMBER does not afford many opportunities for garden operations, and yet it is rarely so bad a month that nothing can be done. On occasion old Jack Frost slips over a 'knock out punch' in the middle of the month, in the form of near zero weather which puts an end to all activities and perhaps doing some severe harm in the bargain. Last year he caught us napping on the second, changing from fairly mild weather, (which made us hold off the protective covering) to severe freezing and from that time on the ground was more or less adamant. In consequence, the Roses were never earthed up, and as the frost had stuck so hard it was little use applying a protective covering on these and other hard wooded subjects like Azaleas, etc., save that it prevented sunshine doing further damage. That snap sadly reduced the number of flowers on the Azaleas, Rhododendrons, Kalmias, etc., and while it did not kill many Roses outright, it necessitated very hard pruning in the Spring which resulted in late growth so that the usual June display was nearly minus and at no time later did the bushes make up for it.

In fact, when one mentally surveys the season of 1927, one has to conclude it was by no means kindly. True, the hardy perennials appeared to enjoy the somewhat cool conditions that prevailed up to the end of June but after that I failed to observe many things actually reveling in the motley weather samples that came along. With the advent of a terribly wet August, we in the New York area, suffered untold losses among seedling alpine and other slow growing perennials. The damping-off plague refused to be checked and at least one poor individual saw all his hopes shattered of carrying through, to the flowering stage, various Meconopsis, Saxifragas, Campanulas, Violas, Primulas, etc., that to date are unrepresented in his garden. All the woodlice, crickets, etc., sought refuge in the frames where a pleasant time was had by all except those that were unwise enough to be about when the owner was scouting after dark with a flash light. The keen gardener never takes things lying down; evidence of insect injury to his flowers and plants at once prompts a hunt and as so many of the pests are night feeders that is the time to go hunting. Woodlice, crickets, crawling cut worms, slugs and the like are all night feeders and they scent valuable seedlings from afar.

Paperwhite Narcissus may still be potted for indoor flowering if they are available in sound condition, but this Narcissus is extremely scarce this season. Hardy Lilies may be planted outside if the soil is right; a covering of litter will insure their security.

Aside from the foregoing operations the home gardener can do little unless he is the fortunate owner of a greenhouse. If bulbs were potted up early, some of

Continued on page 358

In the South

By Ethel Hutson

ROSES are often blooming in December here in the Far South, but nevertheless this is the month to set out new ones, or to move the old ones if they are not doing their best in their old location, for it will do no good to wait until January—they are as often in bloom then as in December. So our Rose expert tells us to prepare a bed, in the full sun, of somewhat fibrous loam, where Roses can be grown alone—as a bed crowded with other plants will not produce good flowers—and plant two-year old bushes about 18 inches apart.

Old bushes can be lifted free from soil, and after being pruned back severely, both root and branch, replaced in a new bed where they will send up new growth and bloom for years. Old bushes left in the ground should be mulched with good stable manure this month, which can be spaded in about the middle of February. Only the dead wood should be trimmed out, for Roses in the Far South are not dormant long enough even in midwinter for severe pruning. The advice of a number of the specialists is to go back to the old favorites such as the Lamarque, Souvenir de la Malmaison, Solfatare, Reve d' Or, Paul Neyron, Jonkheer Mock, Etoile de France, and some others that have flowered year in and year out for 25 years here.

Continued on page 358

The Pacific Coast

By Elizabeth Urquhart

THIS is the month for pruning both deciduous and evergreen trees and shrubs, as they are more or less dormant. Cut out the old wood, keeping the younger shoots for new growth, and pruning for future symmetry and shape at the same time. Roses and climbers may be added to this list, as Roses, too, are now dormant. They may also be safely transplanted now, and new plants set out. The beds need to be deeply spaded and fertilized with old manure or bonemeal, and the Roses planted about three feet apart. In setting out new Roses, it is well to look ahead and make allowance for the future spread of their tops, and also to allow room to pass between them, for cultivation and picking the blossoms.

In pruning Roses keep the centers open, cut out the old wood and do not leave too many shoots for new growth, the pruning to vary with the type. The roots, too, may need pruning, if the plant does not look healthy. Take it up and examine the roots and after pruning, plant it again in fresh soil, giving it a new lease of life.

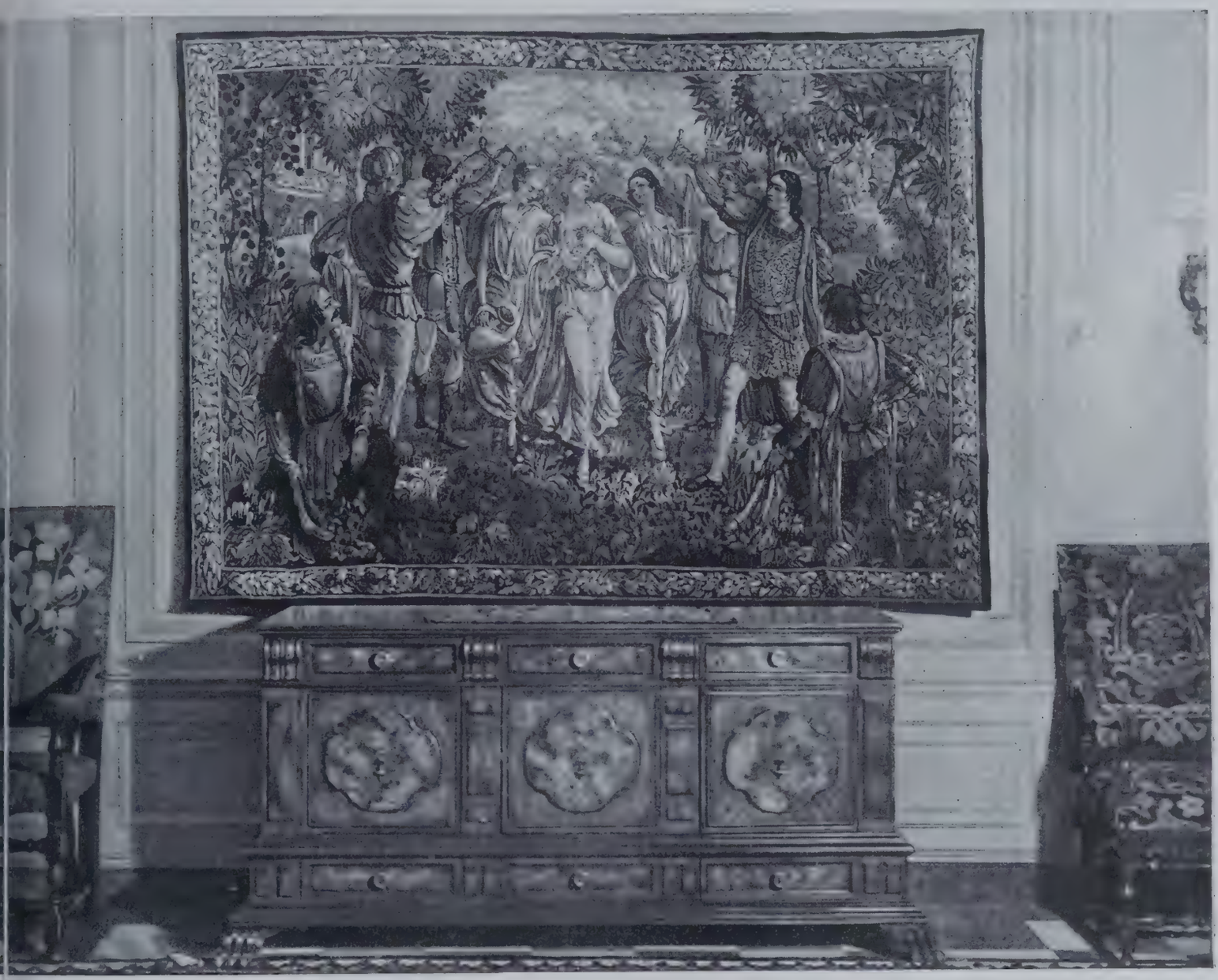
Cuttings may be well made now from the prunings of both shrubs and the hardy Roses. They should be made from the wood of the preceding season, and should be planted with three buds or joints below the surface of the soil and two above. The reason for this is not the production of extra roots, but so that the end of the cutting may reach the moist lower layers of the soil and be in less danger of drying out. The new roots will come from the end of the stem on which a soft protective tissue called the callus forms. When this takes place, the sap cannot escape and begins to form new roots. Too much water will rot the cuttings.

In selecting varieties for a new garden, study your soil and climate and find out which Roses thrive best in that particular locality. The hardy varieties like a heavy soil which may even be adobe with good results, but the Teas prefer a lighter soil.

Continued on page 358

SPLENDID HAND-MADE TAPESTRY

"THE SWORD DANCE"



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'Since that we have all come hither
Fiddler, draw thy strings, advance . . ."

(IO runs the chant of the old English Sword
) Dance! Probably of religious origin, the
e significance of the rite has long since been
t. It has come down to us as a charming and
eresting folk dance, with few changes in the
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Your garden in the Northeastern Section

Continued from page 356

those required for earliest bloom, will be ready for bringing indoors, but avoid giving Hyacinths and Daffodils a living room temperature before they are showing bud. Hyacinth buds, particularly, should be free from the neck of the bulb before given a temperature above 50°. Early Tulips if well rooted, can be given considerable heat,providing moisture accompanies it. To encourage good stems keep in absolute darkness for a week or two after bringing into the warmth and, later, get them used to the light gradually. Darwin Tulips should not be brought indoors before March which date is also advisable for Hyacinths and Daffodils needed for Easter. Outdoors every precaution should be taken to prevent the bulbs in pots being frozen; a foot of soil and litter is none too much.

The Gladiolus bulbs will need clear[ing] and then storing where they are neither too warm or too cold. The Tuberous Begonias, Cannas and Dahlias that were hustled inside after being frosted, should also have attention. TheBegonias stems will have fallen off and the tubers should be stowed away in a box of peat moss. Begonias and Cannas keep best in a temperature of about 45° F.; for Dahlias a few degrees lower is advisable.

The average cellar is not ideal for bulb storage but if not too warm and dry, Dahlias carry through quite well. Gladiolus, of course, give no trouble; they like for dryness, and within reason they will stand some warmth, In fact, by drying the bulbs thoroughly in a warm place, commercial growers are able to force Gladiolus into flower at Easter.

Your garden in the South

Continued from page 356

December is also the month for putting out potted Azaleas for January and February blooming. The finest Azaleas are found under the shade of Oak trees, where the ground is not disturbed, but kept constantly moist from the dripping from the leaves, and the plants are well mulched by the fallen leaves beneath the tree. Azalea formosa and A. hinodegiri are recommended for stiff soils where A. indica does not thrive.

Climbing White Jasmine (Jasminum grandiflorum) is so beautiful at this season that every one wants it, and as it is a hardy plant, with a little extra care it may be set out in spite of the fact that it is already blooming. Select small, healthy, potted plants, have a hole partly filled with rich loose earth, and, taking care to disturb the roots as little as possible when removing the plant from the pot, place it carefully in the hole and fill with rich earth. It is often better to break the pot than to injure the tiny roots in transplanting.

Early Sweet-peas must be fertilized and worked as soon as the tendrils are put on, for the buds follow fast.

Goldenglow, Daisies, Carnations, perennial Phlox, Coreopsis lanceolata, and other perennials that send out offshoots should be separated this month. Better a new bed than to replant.

Seeds such as Sweet Alyssum, Candytuft, Snapdragon, Early Asters, Coreopsis, English Daisy, Phlox, Poppy, Pansy, Ten-week Stock, Verbena, Calendula, Marigold, Cornflower, Chinese Pink, Larkspur, and others can still be planted, but those who have not prepared for this winter planting by making frames or boxes where the seeds can be protected from rain and wind will find it better to purchase plants to set out in the open ground during January.

Permanent background planting usually consists of evergreens, either shrubs or vines, and most of these should be put in during the winter months.

Late in the month put in Hyacinth and Tulip bulbs, setting the crown of each bulb almost at the surface of the ground. While these bulbs do not give satisfactory results here unless there is an unusually cold winter, this method of planting late and very shallow has given better results than where the plants were started earlier in deeper soil.

Citrus trees planted this month must be well protected.

Set out Shallots, Chives, Onion sets and Artichokes; and plant Peppers, Cucumbers, Eggplants, and Tomatoes in hot-beds. In the open fields Spinach, Roquette, Radishes, Carrots, and Lettuce may be planted.

Your garden on the Pacific Coast

Continued from page 356

Certain Climbing Roses, such as the Cherokee and the Beauty of Glazenwood, do not do well in San Francisco and along the coast, but prefer a warmer, more protected locality and Roses subject to mildew should not be grown along the coast, where the fog and dampness increases this tendency. As a rule plant Roses in full sunlight, except in the warm interior regions, where they should have partial shade.

The California Holly or Toyon (Photinia arbutifolia), which is in berry now, may be propagated by sowing the seeds when ripe. The wild young plants do not always transplant well and it is safer to raise them from seed. Also the Cotoneaster and Pyracantha berries may be planted new, but as the latter has a tendency to vary, it is better to raise new plants from cuttings.

The Chrysanthemums will have finished their year's work and may either be cut down or heeled in somewhere the space is needed. If left in the ground, cuttings may be made in spring from the young growth springing up about the old plant. Sweet-peas may still be planted as the seeds will germinate in spite of the increasing cold and the Spencer varieties should be selected. Many of the hardier annuals and perennials may still be sown, as the roots will become established even if the top growth be slow, but the more tender varieties must wait until Spring.

All vines that lose their leaves in winter may be safely transplanted this month or new plants set out. Peonies too may be planted, taking care not to plant them too deep. They thrive best along the coast than in the dry, interior region and require a very rich soil, and partial shade.

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1927 Dahlia Roll of Honor

Continued from page 320

rative is about as near that color as any variety we know. The orange shades toward soft apricot rather than toward red, and gives a bright pleasing appearance of autumn tints and hues with the center of the flower a deeper orange. A tall growing plant and an excellent keeper as a cut flower. Orange Wonder has a number of prizes to its credit in Westchester County, N. Y., and Fairfield County, Conn., where the competition among gardeners of long experience is keen.

Jersey's Daybreak (Waite). Here is a gem for those who love pastel colors—a pleasing blend of soft pink and ivory white, but predominantly pink. The flowers are on unusually long stems, and it is a variety which we believe will be used successfully for commercial floral work. Jersey's Daybreak won the 'Undisseminated Seedling Prize' this year at Red Bank in a class of good varieties. It is fully up to the standard of the many fine varieties which this originator has given us.

Hathor (Jessie L. Seal). Something new in color; and oh what a vivid color!—a brilliant salmon, with orange; ivory and gold shadings! Arranged with red and gold tinted autumn leaves it is most effective. The more we saw this graceful Decorative, the more impressive it was.

La Roda (Broomall-Success). Another spectacular variety that measures up to the standard set by an originator who gave us so many new varieties last year. This is a large, deep, heavy-petalled Hybrid Cactus with a peculiar formation in that each petal turns slightly at an angle, giving the flower as a whole a distinctive wheel effect. Soft pure pink; particularly good at Boston and Red Bank.

Fairhaven Gold (Darling). A golden colored outstanding novelty at Boston. Long-petalled Decorative, with bronze tints to shade the gold. A free blooming plant of good habit and an excellent cut flower of heavy texture.

Fordhook Goldcrest (Burpee). One of the most talked of Dahlias at the New York, Camden, and Philadelphia shows. A brightly colored Decorative of deep rose and gold. The rose is almost a salmon, with the entire outside of the flower in this shade. The center petals are of bright golden yellow. It is an excellent garden variety due to its fine growth and free blooming habits, and a Dahlia that will speak for itself in either show room or garden.

The Cardinal (Harding). To recommend a red, yellow, or white Dahlia in the face of the fierce competition in these colors means that it must have unusually fine qualities, and this regularly formed cardinal red Decorative qualifies with something to spare. It is a bright color with almost black shadows that give it a pleasing and distinctive effect. A large flower, and beautiful garden variety.

Barbara Redfern (Redfern). This great California origination created a fine impression in its first year in the East, both as a fine garden flower and as an exhibition Decorative. It is one of the big fellows, and a real autumn tinted combination of gold with decided blends of copper and dark rose. An excellent keeper, and prolific bloomer.

Colonel Lindbergn (Fisher & Masson). A distinctively formed Hybrid Decorative that got into the newspapers not only because of its name, but because of its refined beauty and excellent growing habits. It is a large, wide-petalled flower of rich bronze-rose blended with ivory and rose-pink. Particularly good early in the season.

Lolita (Salbach). For the first time the Garden & Home Builder Honor Roll includes a Pompon novelty. Lolita is a worthy novelty and a most welcome addition to its class. This dainty Dahlia is a bright yellow with center of rich mahogany red, with here and there a petal tipped with the same coloring by way of distinction and charm.

The Clansman (Richard Mills). A bright copper orange, regularly formed Decorative that created quite a sensation in New England and New York. A pure color, without any shades or blends, and very distinctive. An excellent grower and fine flower for house decoration, garden display, or commercial use. It is particularly attractive with autumn foliage and makes a grand combination with other orange, pink, and salmon varieties. Certificated by the American Dahlia Society.

Chemar's Purity (Chemar Gardens). Though impressed with this last year, we had seen too little of it to include in the 1926 Honor Roll. We can say now that it is about the most impressive of all white Decoratives. A fine big flower of strong growth and unusually heavy stem formation. The white shades to an ivory center, to give added color and distinction. It has a long life of popularity ahead.

Golden Acre (Harley Peck). One of the prettiest baskets in the Boston Show was this golden-hued true Hybrid Cactus; not a large flower, but one of fine form and extreme beauty, and of all the novelties of the year we believe it has the best qualities as a commercial cut flower. The color is a bright rich gold with tints of orange. A flower of fresh, crisp color and attractive formation.

Kentucky Cardinal (Jacob Schulz). At last someone has fittingly used the name made famous by James Lane Allen. It is fitting that a Kentucky originator has chosen this name for a good Dahlia. Kentucky Cardinal won the American Dahlia Society Certificate of Merit in 1926. It is a bright scarlet Decorative that holds its color under sunshine, and an excellent grower. This is the first time a Kentucky origination has got into the Honor Roll.

The City of Trenton (Prentice). A richly colored, true Decorative that blooms freely right up to frost time. The tall upright bushes with these brilliant flowers could do a lot to a Dahlia lover's pocketbook, and we would admire his selection. The color is a bright salmon, shading at the center to burnt sienna with a blend of rich old rose between. There is about as much color here as anything we saw this year.

Andreas Hofer. This arrangement was Best Basket at Boston

Jersey's Patrol (Waite). Not a large flower, but a gem for color is this brilliant Decorative bright rose scarlet tipped with gold. An attractively formed flower with a good deal of personality. A fine growing and free blooming variety.

The Lemonade (Ward). Here is one of the finest Dahlias that has come out of New England, and with every good quality that a Dahlia can possess. Large, clear, lemon yellow Decorative of regular formation, and as we watched it in several shows this year, we found it one of the best keepers on exhibition.

Silverado (Jessie L. Seal). This large-petalled California Cactus is commended as a distinctive garden flower. When we first saw this variety we were not enthusiastic, but as the season progressed so did Silverado, a long-petalled flower, white with lavender shadings at the center; without the lavender it is not impressive, but with the shadings it is a beautiful flower.

Elizabeth Dinsmore (Greinberg). A gem of color in a nicely proportioned Decorative, and particularly suitable for floral pieces and house decoration. One of the brightest color combinations of the year, with brilliant orange and salmon shadings. It bears the name of a distinguished journalist who is doing her part to encourage beauty in American homes.

Eagle Rock Beauty (Broomall-Success). This spectacular Decorative rich rose-pink with center of ivory and cream is a great Dahlia. It came into bloom late in 1926 and we hesitated to give it a place in the Honor Roll at that time, but it has been an outstanding variety wherever shown this year, and there is no other variety with its exact shade of pink. It is a giant bloomer, with wide petals of heavy substance, a great exhibition flower, and better still, about as impressive a garden flower as anything in the modern horticultural world.

Judge Shinn (Kemp). Outstanding at Atlantic City, New York, and Camden. A large Decorative of great depth and an artistic combination of gold and salmon with the gold shadings at the center and on the outside separated by a lively tone of salmon. One of the best novelties of the year.

Tom, Jr. (Leavitt). A clear golden Hybrid Cactus with both an American Dahlia Society certificate and a Certificate of Merit from the Dahlia Society of New Jersey to recommend it. A large upright flower on an extra sturdy stem, a particularly pleasing flower in the garden, the plant a tall grower. In the face of the keen competition in yellows, Tom, Jr. made good its bid for recognition.

Fordhook Sweetheart (Burpee). A true Decorative that charmed us on first acquaintance and held its beauty right through the season. It is a lovely, very pale, pastel shade of pink with cream shadings that give the flower a remarkable warmth of color. It is the sort of flower that grows in favor and reminds us of springtime, old-fashioned organdy dresses, crinolines—well, it is a charming Dahlia.

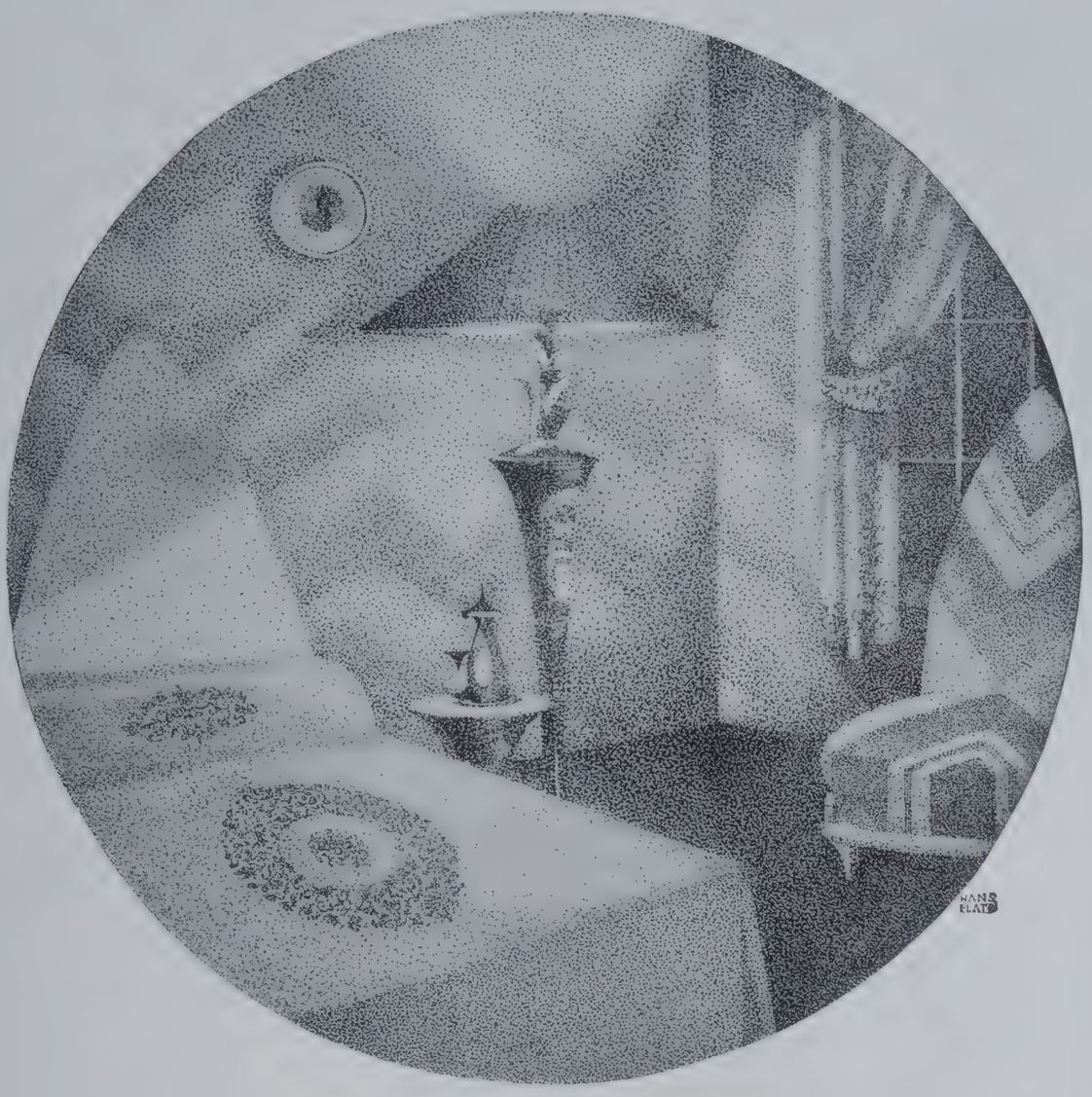
Waldheim Sunshine (Peacock). A giant, a real giant bloom, with long graceful petals. A Hybrid Decorative of glistening yellow, slightly shaded at the center with orange. It will make an interesting contestant in the largest bloom classes. One of the Dahlias Ty. Cobb liked.

Wm. H. Hogan (Seltsam-Success). Now we like Variegated or Fancy Dahlias of two definite colors; but this is about the only new one of real merit shown this season. It is a heavy-textured Decorative of rich red and white. The ends of the petals curl a bit to make an attractive flower. Stems are excellent. A Dahlia that will win its share of prizes as a 'Fancy.'

F. T. D. (Fisher & Masson). A real Decorative, richly colored flower, of dark American Beauty rose, exactly like The Trentonian in form; in fact, it is a thoroughly tried sport of that favorite. Has been certified by the Dahlia Society of New Jersey, and at Atlantic City it won in the basket class for the best 25 blooms in a class that numbered some wonderful baskets of fine varieties. This was one of the most beautiful baskets of the year.

Eagle Rock Jewel (Broomall-Success). This we be-

Continued on page 376



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LESHER MOHAIRS make dependable, long-lived draperies, bedspreads, chair covers and casement cloths. And their loveliness lingers as long as the memory of happy holidays.

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An interesting little brochure, written by a well-known authority, will be sent you *free* on request. It describes LESHER MOHAIRS and brings you helpful information concerning the Home Beautiful. Write for it.

LESHER MOHAIRS are a Goodall Product—made by the Goodall Worsted Co., of Sanford, Maine.

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About A Marvelous Strain of Glorious Delphiniums

To begin with, the strain is as nearly *blight proof* as any strain can be. Delphinium hobbyists will hail this as a great boon. It comes from our own farms in Holland where blight is unknown. Selected, cured and tested for vitality by experienced seedsmen, we back every package sold with the unqualified guarantee that

Should you fail to secure a reasonable number of thrifty seedlings we will replace the seeds another season Free of Charge!

Silver Dollar Strain Delphiniums

vary in color from light blue to deep ultra-marine blue and pinkish to lavender shades. Some are single, others semi-double and double, while many of them have centers or "bees" of contrasting colors. The habit of growth is most vigorous. Well developed plants rear flower spikes two to three feet long, on stems 4 to 5 feet tall. The individual florets closely encircle the spikes and are of extraordinary size —generally two inches and larger in diameter.

Price per Packet $2.00

New Style Catalog in Preparation

The Zandbergen Bulb Book, known as "the most truthful bulb catalog published", is also acknowledged one of the most distinctive in its field. For 1928 we are endeavoring to improve it by introducing illustrations of part of our show grounds, fields and bulb specialties. It will continue to offer the finest in Dutch Bulbs—"Bulbs in a Class All Their Own"—at prices no higher than usually asked for ordinary commercial grades. Please ask for this catalog *now*, if you have not dealt with us previously and mention G. & H. B.

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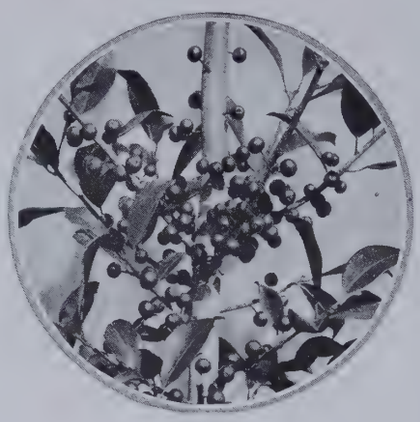


Almost smooth leaved form of American Holly, having very free-fruiting character. Could you want more?

Berried Hollies Now for Any Garden

Continued from page 344

has been vitally interesting and absorbing. There have been many disappointments and discouragements, but intermingled with them always enough of success and new knowledge gained to offset them. Holly trees can be propagated and multiplied at will; they can be planted in orchards and crops of branches harvested year after year for the Christmas season. The maker of a garden in the South can plant a Holly tree, large or small, in his grounds, with the assurance that it will bear when it comes of age.

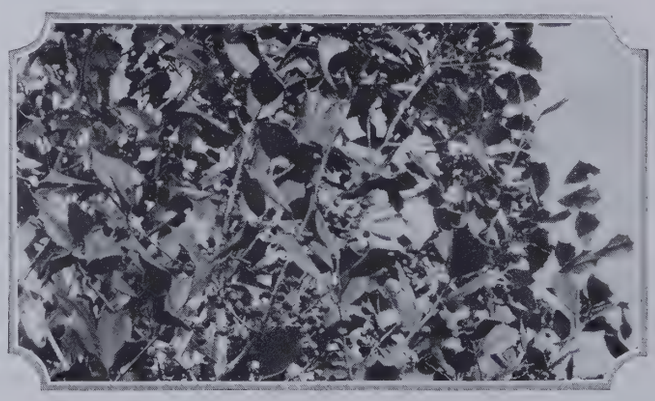
How was it done? The first thing necessary was to be able to propagate Holly trees easily in quantity. That was simple enough. Bailey's Nursery Manual gave the information: 'Ilex. Propagated by seeds. Evergreen species by cuttings of ripened wood under glass. Varieties perpetuated by graftage. The veneer graft on potted plants is usually employed. Budding is sometimes practiced.' All so easy! And yet it took five years to crack the problem. Then the Holly trees stood in rows in the open ground, fine and upright, well branched, with spreading roots, propagated by budding and grafting, and grown like any other nursery trees.

Can they be grown from seed? Certainly, but the result will be worse than fifty-fifty. Half will not bear, and many of those which do bear will be undesirable for one reason or another. Seedlings of Ilex opaca — American Holly—are useful for stocks on which to bud and graft. They may be grown from seeds that are in the ground a year or more before they germinate. The seeds of other red berried Evergreen Hollies found in the South, Ilex cassine, Ilex myrtifolia, and Ilex vomitoria germinate in a few months after sowing. The first two of these may also be used as stocks. Hollies can be grown from cuttings taken when the summer's growth is matured, but the growth is slow; whereas when grafted on good stocks they will reach eight feet, with well branched heads, in three seasons' growth.

Experience gained in the solution of some perplexing problems in the behavior of certain fruit trees indicated the necessity for planting staminate Holly trees with pistillate ones to insure a crop of berries. The whole situation was parallel. From the edge of a woodland some years before had come a beautiful Holly tree. Its forbears probably came from Tennessee, for it was not native where it was found. It secured a place in a garden where it was watched and cared for. Year after year it bore its crops of brilliant fruit; yet there was no staminate tree near.

Naturally the question arose, 'Does this tree set fruit without pollenation? or is it self-fertile? Buds and scions were taken from it, placed in stocks and grown far from possible sources of pollen. In three years some bore a few berries, in five years' time they fruited abundantly. Staminate trees were not necessary for *that* variety. The problem was solved. Fine! Nothing to do but to locate other beautiful bearing Holly trees and propagate them at will.

Continued on page 363



Another type, with more spiny foliage; but, as will be seen, equally prolific in berries

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for a member of your family or a friend who grows flowers than a Certificate of Membership in The American Dahlia Society? The remembrance is lasting throughout the whole year, and more appreciated with the arrival of each new issue of "The Bulletin."

For sample copy and further particulars Address Wm. J. Rathgeber, Sec'y, New Haven, Conn.

Berried Hollies Now for Any Garden

Continued from page 362

the very first attempt at general- ided in failure. A Holly tree was thirty feet high, and so filled uit that its beautiful crown was ees were propagated from it. In ie they bloomed, but in ten years produced a crop of fruit. They ug up and thrown away. They pollenation. That indicated essity for caution.

others that behave as the first l have been tested out and have eleased for planting. Dozens of are under test. It takes time, time and patience. The search rthwhile Hollies has been far and Many have helped in the finding derful trees. But not until they een propagated and tested can it ermined whether they will fruit t the proximity of staminate

re are few more variable trees he American Holly. They differ ching habit, in the size, shape and ess of their leaves, in fruitfulness, the size, shape and brilliancy of g of the berries. There are said yellow fruited trees; but none has found by me. There are twisted and there are flat ones; there are with but a single spine at the d others as prickly as a thistle. are leaves an inch long, and there aves six inches long. There are lous Hollies, and in the years to the kinds available will be many aried.

fted Holly trees have gone into rds, planted, cultivated, fertilized ared for as fruit trees are grown. This sort of treatment has increased the rich green color of the leaves, the brilliant red of the berries and the amount of fruit produced. Cultivated Hollies have fruited so heavily that it seemed impossible to stick more fruit on the branches. Details of pruning have been worked out; the branch which is cut one Christmas produces new shoots at its tip the next season, but does not bear fruit until the second season. With care and judgment in gathering the crop, at which time the trees are pruned, they increase in beauty and fruitfulness from year to year. The details of gathering, packing and marketing the crop have been worked out, and there is no comparison between the wild material gathered from the woods and that which can be secured from a properly grown orchard tree. It seems, therefore, as though the destruction of the native Holly trees can be prevented, and there will still be Holly for Christmas.

Three broad-leaved evergreen trees found in the south, the American Holly (Ilex opaca) the Live Oak (Quercus virginiana) and the Magnolia (Magnolia grandiflora) are the peers of the evergreen trees of any land. If one of these had to be dropped from a list of good trees it would be hard to choose the one to be omitted. But in a discussion of their relative values it would be said for the Holly, in addition to its other merits, that the sentiment of the Christmas season is closely linked with its glossy, spiny foliage and bright red berries. And sentiment would win, as it so often does in other things.

Christmas Celebrations in Colonial Days

Continued from page 313

e main part of the dinner over, the is cleared. There is a hush of ex- ncy. It is time for the plum ng. The hostess has a moment of ty. She hopes—she almost prays it it will be a success.

rrah! here it comes, the flaming pudding! The old butler can hardly it. The plum pudding is not only nd heavy, but the butler, aflame lf with the Christmas spirit, has del- it with brandy instead of pouring on nere spoonful or two. Sapphire and hyst and emerald flames are swirl- round and rising high above it.

xt come fruit, raisins and nuts, , cheese and biscuits; and now a decanter is placed before the host, pours out a *petit verre* of old French dy, smooth as oil, for everyone wishes it.

ie servants now prepare the dining- for the coming supper and Uncle with all the commotion befitting ccasion, superintends the bringing f the mammoth 'back-log' and ls and lights the Yule-fire in the where the dancing is to take place. time the guests were here, for the clock on the stairs is indignantly ing out nine o'clock.

! there they are now! Sounds are d of carriage wheels crunching ugh the snow and of tooting Christ- horns, while laughing voices and cries of 'Merry Christmas!' and 'Christmas Gift!' grow nearer.

Minuets and quadrilles are danced to music that might be described as Colonial jazz. There is much avoiding of the mistletoe by some and much maneuvering to get under it by others, for the mistletoe, as all the world knows, exacts a penalty (that is also a privilege) at Christmastide.

After supper dancing is resumed and the music grows merrier and merrier. It is an old custom in the South that a dance on Christmas night must continue until the Christmas logs are in ashes; but this fire to-night keeps alight miraculously. The rosy mantle of dawn falls across the snow before Uncle Joe's fire dies down sufficiently for him to play *Sir Roger de Coverley* (which we now call the *Virginia Reel*) as a signal for the party to break up. After this dance the guests bid their host and hostess farewell and return to the dressing-rooms to wrap up warmly for the long country drives in the cold dawn. Just before they pass out of the door the butler offers each a cup of hot bouillon or hot chocolate. The guests are escorted by the colored boys to their carriages and the departing gentlemen throw handfuls of coin across the snow for these colored boys to scramble for; and soon the voices and Christmas horns gradually die away in the distance.

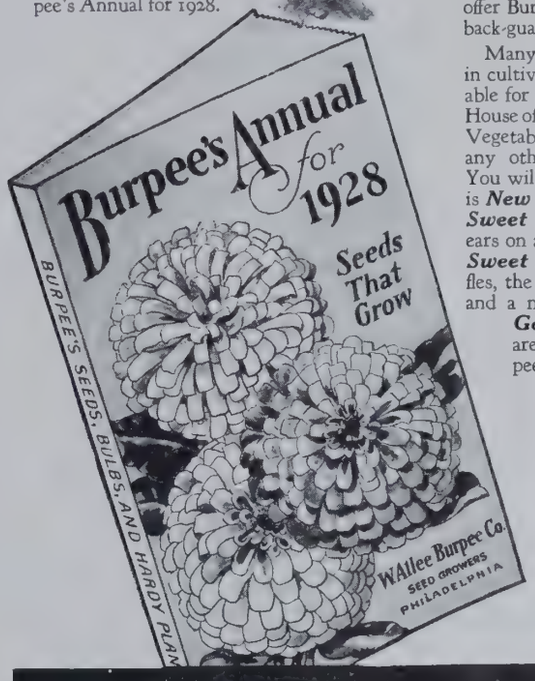
Burpee's Seeds Grow

6

large ears, 7 inches long from a single seed of Burpee's Branching Sweet Corn. Read all about this outstanding novelty in Burpee's Annual for 1928.

The quality of seeds determines largely whether your garden will be just an average garden or one that will yield perfect Vegetables and Flowers. Burpee's Seeds have the reputation of producing gardens that are the best in their neighborhood. Careful tests make it possible to offer Burpee's Seeds under a money-back-guarantee.

Many of the best varieties now in cultivation were first made available for your garden by Burpee. The House of Burpee has introduced more Vegetables and Flowers than has any other seedhouse in America. You will be interested to know what is ***New for 1928***—a ***Branching Sweet Corn,*** with as many as six ears on a single plant, four fine ***New Sweet Peas,*** including Fluffy Ruffles, the first of the "Ruffled" type, and a number of excellent ***Giant Gold Medal Dahlias.*** All are now first offered in Burpee's Annual.



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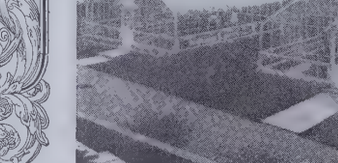
Built for MOSES TAYLOR, Newport, R. I.



Less Shadow

and GREATER PRODUCTIVENESS in a Lutton V-Bar Greenhouse

The sun—forenoon or afternoon—casts rays, at an angle, on the bars that hold the glass of a greenhouse. The diagram above shows how much less shadow is cast by the Lutton V-bar than by an old-fashioned all-wood bar. The extra sunlight makes a big difference in productiveness, especially on short winter days.

Write for our booklet, "Greenhouses of Quality." It illustrates Lutton greenhouses, conservatories, and other glazed structures on both large and small estates.

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BVR GREEN HOUSES

PICONE

An ornamental box from ... & Taylor h... three flask... oriental ... grance...

Christmas Gifts from Flowerland

Continued from page 325

tuberoses, mignonette, jonquils, valley lilies, carnations, lilacs, gardenias, acacia. Peasants, entire families of them, are in Grasse to harvest the flowers, carry them in baskets to motor lorries which whisk them to the factories. There they are crushed, distilled, and sent away to the perfumers of the world who assemble them into fascinating liquid bouquets.

Chemistry sought to overcome the limitations of country and climate by substituting science for nature; and for a time it seemed as if the master perfumers, many of whom have spent a lifetime in pursuit of their art, must go down to defeat before the cheaper and more prolific scientists. The victory of the chemists was as short-lived as the products they manufactured.

The animal kingdom has made rich contributions to the art of perfumery—shocking contributions, as viewed by an outsider. Ambergris, the base of many alluring scents, is the waxy formation resulting from an abscess in a sperm whale which has fought a losing sea duel with an octopus. Musk, another base for perfume, is the secretion in a pocket under the stomach of a deer found in the Thibetian mountains. Civette, a nauseous base liquid in the raw, is the excretion from a civet cat or skunk.

A master-perfumer of the Rue de la Paix related how he has worked with a certain scent for ten years before bringing it to completion. Even yet he is not certain its creation is all he had hoped. Never has he spent less than five years on a perfume. And this working not more than five minutes a day, because at the end of that time his keenness of smell is dulled, and he must wait for another day.

This holiday-time is, for perfumes, the season of the packet de luxe.

Among others, there is a comparatively recent creation named 'Shalimar' after the East Indian garden immortalized by Laurence Hope—'Pale hands I loved, beside the Shalimar.' The container is a crystal urn with a fan-shaped stopper done in blues and purples that suggest a patch of night-sky plucked from the tropics.

Our old friend 'Parfum Paris'—not so old at that—comes to us in a crystal tortoise (turtle) with the facet-cut bottle for the shell, the stopper for a head and a suggestion of handles for the feet.

A delicious version of 'Jasmine'—Jasmine is the most costly of the floral essential oils—wears an envelope in the shape of a frosted vase with Bacchante faces in relief looking from the four corners. An odor of elegance called 'Bouquet de Faunes' comes similar bottle. 'Après l'Ondée' boas flaçon Louis XVI in clear crystal flaçon Empire of clear crystal gilt drapings, as you will.

Sweet-peas, hitherto ignored perfumers, have become the sensa of the hour in scents and are recei a terrific 'rush' from Dame Fash The creator of those other best sel 'Nuit de Noel' (Christmas Eve) 'Narcisse Noir' (Black Narciss are responsible for the most eye-c pelling and nose-tickling of sweet numbers. There is also a perfume na 'N'Aimez Que Moi' (Love Only which offers gift possibilities to a yo man of retiring disposition.

A recent arrival in the family w produced 'L'Origan,' the perfume m women of fashion refuse to disp with any newcomer whatsoever, 'La Jacée.'

'Styx,' which was built to fit word 'intriguing' even before t much-favored term came into vo has donned a stunning new holiday of a pagoda shape. 'Emeraude' en that simplicity which is the mark class, and 'Ambre Antique' is rounded by a group of Greek la bearing flowers.

A crystal Buddha who smiles invitin at you from a red and black tem contains a perfume for the sophistica called 'Subtilité.' Buddha is ably sisted by 'La Belle Saison' (the Sea of Beauty).

'Biarritz' is an odor as attractiv garbed as its name. 'Xantho,' a perfu exclusive both because of its price its odor, is short in stature but mig in effect by virtue of a heavy flat stop cut like a jewel in imitation of ru emerald, sapphire, topaz, or amethy 'Chin-Li' wears a funny little peal Chinese hat with a tassel swinging fr its top. 'Mon Cheri,' an enticing bouq of flowers in heavy crystal scallops, imprisoned by a stopper cut in o shape and resembling a cabachon jew

'Tout Lelong,' which belongs to super-exclusive set in perfumes, g in for conservatism in dress. Its tra lucent amber is enveloped in a bottle clearest gleaming crystal.

A romantic stranger among all th scents is the perfume of the Chevali d'Eon. The Chevalière, it seems wa gentleman of France who by brew fragrant potions wrought much ha with the hearts of the ladies at courts of the Louis.

Everywhere we are told the flo perfumes are coming back into vogue 'Lilac' and 'Muguet' (Lily-of-t Valley) and 'Violette,' and 'R Jacqueminot.'

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MFMA No. 108—Orchid

MFMA No. 107—Pastel Green

MFMA No. 104—Silver Gray

MFMA No. 101—Early American

MFMA No. 106—Royal Blue

MFMA No. 105—Dove Gray

MFMA No. 102—Spanish Brown

MFMA No. 103—Autumn Brown

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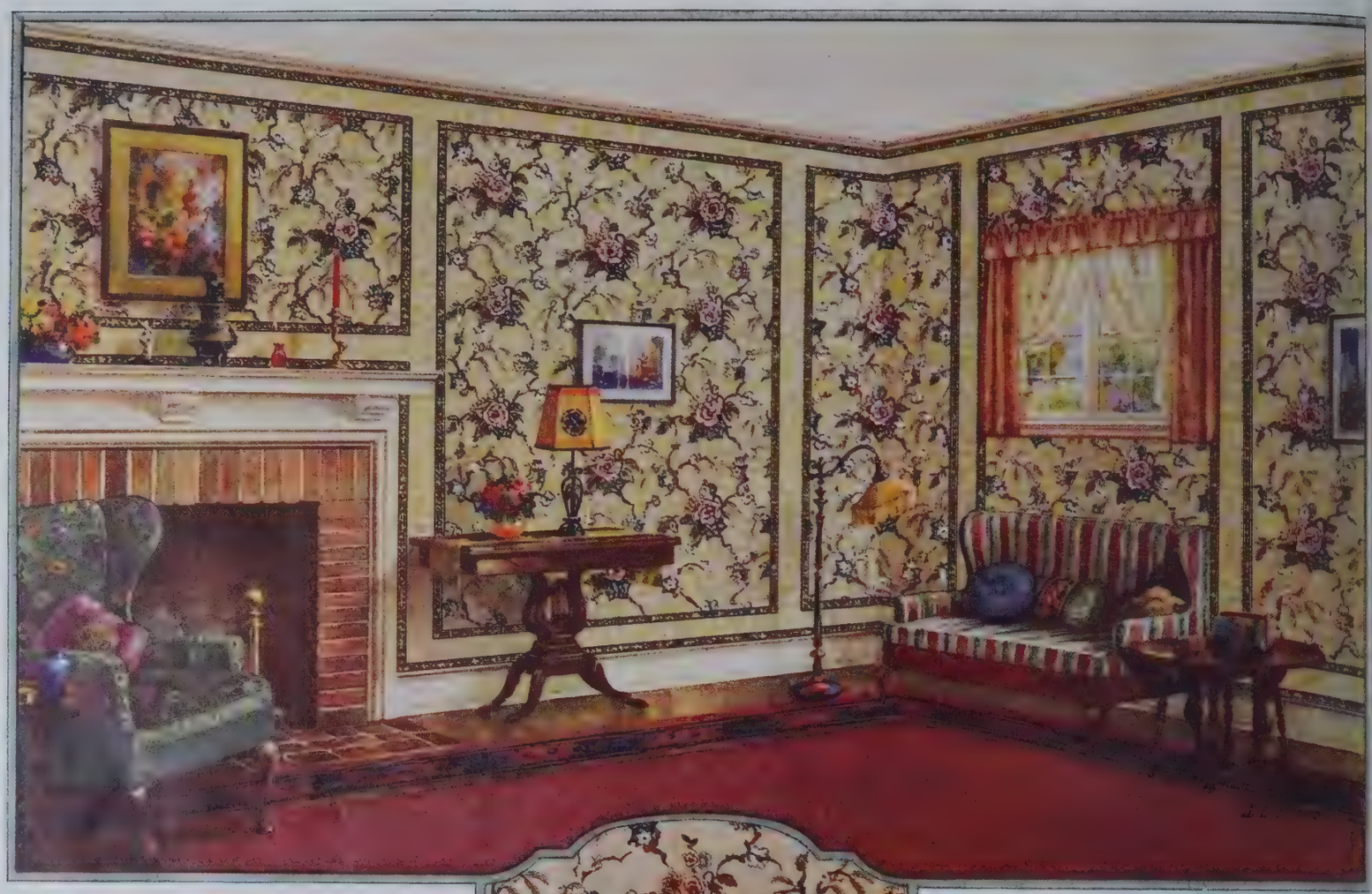

The Chamberlain, shown above, is one of the many beautiful designs included in Selected Wallpapers.

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Ground Cover Plants

Continued from page 353

eam or cascade. Each plant will in a
v years cover much space, say four by
ven feet, three by eight, or six by
elve, so over-crowding is to be avoided
planting. Junipers covering the
ound at the base of Italian Cypress
ike an excellent composition, es-
cially on a hillside.

The Japanese use these Junipers with
turesque result in their miniature
dens and train them on bamboo
mes over he edge of pools. They
d themselves to festive training and
ver look distorted.

One low-growing but upright branch-
; form of the Chinese Juniper sent
t by Farquhar of Boston as Juniperus
ginalis globosa is a most promising
riety.

All Junipers grow rapidly when
ifted and even from cuttings their
rease is not too slow to make them
pular and less expensive.

There is a very fine use of a prostrate-
owing Juniper growing in a low vase,
the garden of Julius Wangenheim.
San Diego. They are flanking the
proach to a garden seat almost com-
tely covered with that beautiful
eper, Ficus repens. Back of the
it is a planting of flowering shrubbery
d before it is a long pool where Water-
es bloom, the whole making a charm-
garden picture.

In this same garden is a splendid
up of Junipers, each one filling a
ice best fitted to it and the whole
king an effective bit of color and
ture. In the immediate foreground
Pfitzer Juniper, back of it is Juni-
rus procumbens leaning out over the
ll and to the right, making a good foil
a fine Nandina is a group of Savin
niper.

A very fine avenue of Italian Cypress
rders the walk in the garden of Miss
ice Lee and spreading out from the
st two nearest the street walk, is a
nting of the low Juniperus chinensis
ocumbens.

Another good use of Juniperus is
ng the wall of an adjoining garden.
either side of the flight of three brick
ps leading up from the street side
lk is the glaucous green procumbens;
ly one plant on each side, and these
ve been sheared several times to keep
em within bounds. On the next wall
ove is Juniperus tripartita turning
wn over the wall. It is of a dark
ue, yet bright. Two Arborvitae at
ch side of the walk are crowding out
e Junipers and may have to be re-
oved.

Next to these Junipers in ground-
ver value, come the well known pros-
ate growing Cotoneasters: C. micro-
ylla, the Rockspray, a grayish ever-
een, covered with strawberry-red
rries during the fall and winter;
horizontalis of dark green foliage
d bearing brilliant red berries, in the
l, of very horizontal growth but bare
leaves by February for about two
onths; C. thymifolia is a variety of
crophylla and like it in color but, as
name implies, has even smaller
nsely set foliage.

Each of these varieties will easily
read three by ten feet in a few years,
pecially in southern California, a
ct that should be considered at plant-
g time. They are also most effectively
aced near huge stones, or stone and
cement walls or steps, or against a
cement or brick wall. C. microphylla
is seen on the walls of cottages in Scot-
land and is kept sheared very close to
the wall. It prefers a climate not too
severe in the winter.

There is the Heath, or Heather, that
comes into our present consideration.
Erica mediterranea hybrida, or E.
darleyensis to use its correct name, is a
low-growing plant, a fall bloomer, and
very pleasing, taller than one of its
parents, carnea, but without the single
upright stem of mediterranea. Most
of the other South African Heathers
are too erect in habit of growth for
use as ground cover.

A new prostrate-growing shrub that
is but slightly known to the trade and
very little in cultivation as yet, al-
though introduced to cultivation over
a hundred years ago, is Thomasia
foliosa, an Australian evergreen requir-
ing a very mild climate. Its sinuous and
serrated leaf is a dark glossy green, quite
rough, like shriveled leather. It bears
small, dainty, white, inconspicuous
blossoms with seed pods like nail heads.
It is absolutely flat to the ground and a
most generous grower. A plant the
size of a finger in two years covered a
space two by two and a half feet! It is
grown from cuttings and is being tried
out from seed gathered in August.
These plants should be further inves-
tigated for California. In some localities
it has not been a success but this may
be because of treatment. At least it is
new and worthy a good and earnest trial.
It will be superior for alpine gardens
in the Southern California region.

The trailing Lantana with good foli-
age and a profusion of violet-colored
flowers makes an excellent ground
cover when used on hillsides and park-
ing spaces where the color is not out of
harmony with adjacent planting. It
stands much cold, has good foliage and
is perpetually in bloom.

To maintain a good lawn where there
is a heavy shade has been a problem
and a real surprise awaits the observer
of a large shady section beneath Palms
in the garden of Mr. George Rew on
Coronada. That fine shade-loving and
dainty plant Helxine soleiroli, from
Corsica and Sardinia where it lives to
clamber over damp stones was planted
at the base of the Palms to cover their
bareness and it not only succeeded there
but has spread itself out over the more
or less bare lawn, making a charming
ground cover. It will stand being trod-
den on, to some degree, as it grows
very close to the ground. The dainty
and promising plant has varied uses. It
is ideal for bordering all Fern, Begonia
and shady beds; for covering all sorts
of hanging baskets on the outside; and
for creeping between bricks and stepping
stones in shady locations. It is interest-
ing botanically, belonging to the Sting-
ing Nettle family. Its minute blooms
are inconspicuous and its fine circular
leaves not over one eighth of an inch
across are like fairy green scales, cover-
ing every damp and shady place. In
heavy shade its stems are more con-
spicuous but it is at its best when only
the leaves show.

It first appeared under the name of
another plant, Nertera depressa, the
Beadplant but 'Fairy Ground Cover'
would serve it well for common name.

The complete materials for this conservatory cost so little as $660. Wondering why you haven't had one long ago?

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Hearthstone Editor's CHAT

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CONCEALING THE RADIATOR

THE workmen have gone with their noise and clutter and heavy shoes. The fall papering is done; the rugs are bright in restored colors; the draperies have the sheen of spotlessness. The pictures shine on the walls, no tell-tale streak at their rims. The house is once more clean and fresh and livable. 'Now if the heating plant didn't have to be lighted.' But the chilly days have come and, alas, fires have to be started. And the home-keeper, with her house exactly as she wants it, has a foreboding of just what that means.

'If I could only keep it this way.'

And in thousands of homes where our radiator shields have brought this message of cleanliness and their touch of decoration this condition does last. The dust that would otherwise rise with the heated air from the radiator, staining walls and ceiling with a grimy film and ruining delicate fabrics, is caught by the dust retainer that hides unobtrusively under the top of our radiator shield. A damp cloth with which this retainer can be simply and easily cleaned will tell a cheerful story of decorations saved. For the dust will be on the cloth instead of the paper, pictures, curtains and draperies. (From 'Radiator Shields.')

Are you one of the increasing number of people who are becoming actively conscious of their radiators—recognizing them for what they are—efficient heating devices but bulky metal castings nevertheless—striking discordant notes amid the harmony of handsome and colorful furnishings?

Architects and decorators speak of 'radiator problems' and often are at a loss to know what to do with them. Radiators set out in the room have been, until now, the harder problem, but steel cabinets provide a proper covering for them, combining pleasing designs and real furniture finishes with ample circulation for heating.

There are four main reasons for the proper enclosing of radiators in either the home, apartment or public building: Efficiency, Health, Appearance, Economy. (From 'Radiator Screens.')

Our metal radiator covers conceal the unsightly radiator—making of it a desirable, artistic and more useful room appointment, and, as well, protect the walls and ceiling from radiator smudge. But, better still, they provide means through a concealed water container for moistening the air—a safeguard for health and comfort during the winter months when the air in the room is allowed to get thin and dry and detrimental to health.

They are equipped with a concealed patented humidifier, extending the entire length and width of the radiator, and resting securely on special steel supports, directly under and entirely concealed by the art metal top or cover, and permitting of perfect circulation.

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Continued on page 370

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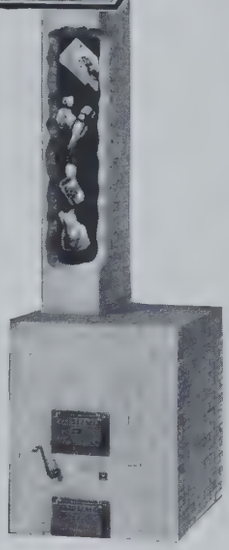

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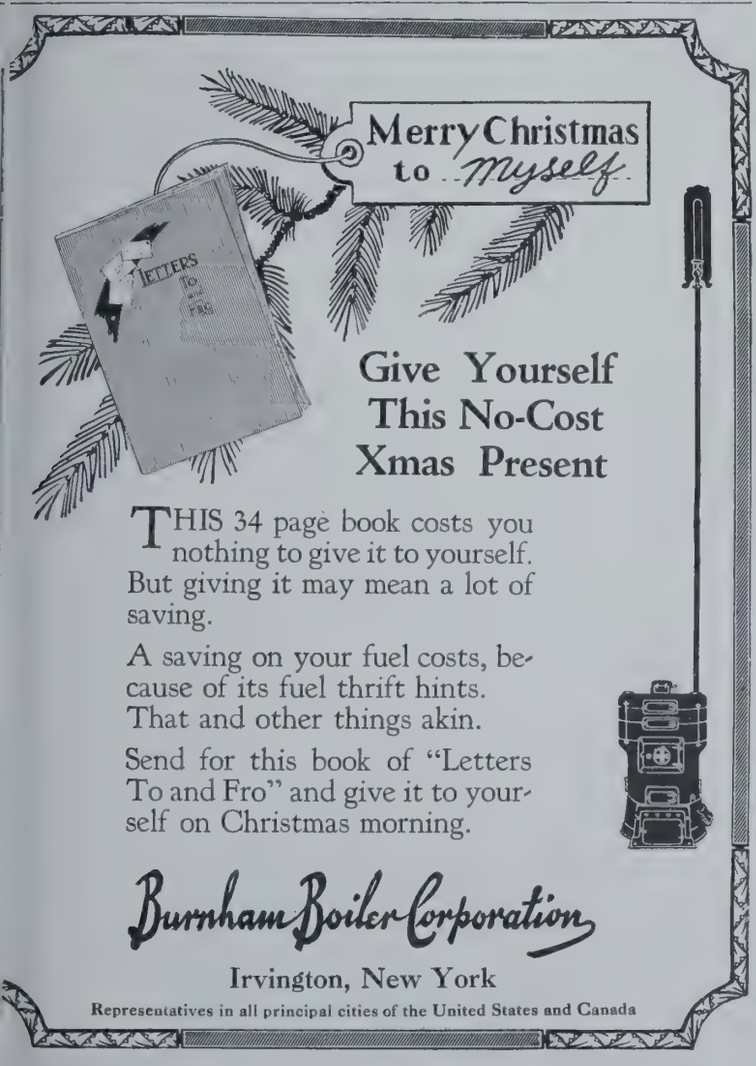

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Arthur Todhunter 151
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HELPFUL HINTS ON CHOOSING HEATERS 28
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Burnham Boiler Corp. 281
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KELVINATOR & KELVINATED FOODS
Kelvinator Corporation 38
ELECTRIC REFRIGERATORS
General Electric Co. 332
WHAT EVERY HOUSEWIFE SHOULD KNOW
Copeland Sales Corp. 327
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Flax-Li-Num Insulating Co. 286
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Rome Brass Radiator Corp. 392
A MODERN HOUSEWARMING
U. S. Radiator Corp. 172
RADIATOR FURNITURE
Schleicher Inc. 37
RADIATOR SHIELDS
Sodemann Heat & Power Co. 124
INVISIBLE RADIATORS
The Herman Nelson Corp. 211
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Home Radiator Cabinet Co. 212
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Tuttle & Bailey 227
RADIATOR ENCLOSURES
W. H. Johnson & Son Co. 256
RADIATORS, ENCLOSURES AND SHIELDS
Mullins Body Corp. 384
JA-NAR RADIATOR COVERS
The Fulton-Sylphon Co. 255

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INCINERATOR INFORMATION
Kerner Incinerator Co. 39
HOW TO PLAN THE NEW STYLE KITCHEN
Standard Gas Equipment Corp. 184
KITCHEN MAID STANDARD UNITS
Wasmuth-Endicott Co. 87
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Electric Household Utilities Corp. 93
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Wallpaper Guild of America 81
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The Gorham Co. 80
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The Fostoria Glass Co. 133
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Pittsburgh Plate Glass Co. 192
LAMPS
Carbone, Inc. 261
GIFTS OF GLASSWARE
A. H. Heisey & Co. 324

Miscellaneous

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Hitchings & Co. 283
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The Davey Tree Expert Co. 191
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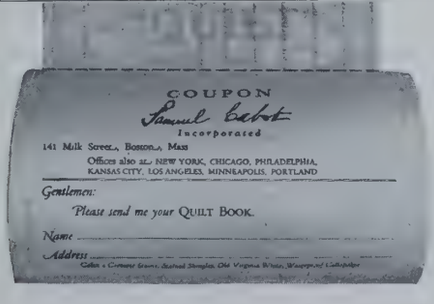
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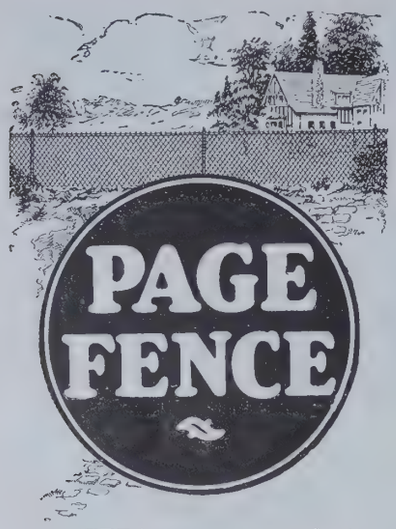

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Spanish Fir (Abies pinsapo) possesses qualities that make its use as a Christmas tree desirable in Southern California and the Southwest

Trees of God

Continued from page 311

as 'trees of God.' They believe the stately tops which aspire like cathedral spires to heaven, speak to God, perhaps even carry forward their prayers.

The pendulous branch tips of the Deodar are thickly set with long, dark, bluish green needles; with increasing years the branches straighten and the tree becomes more stately and more beautiful.

The original Christmas Tree of the North—the Norway Spruce, which is a native of northern Europe—has for many generations been the joy of children at Christmas time. Its graceful flowing outline of light green foliage is admirably suited to holiday decoration.

Unlike the Deodar Cedar it does not gain in grace or beauty with age, but for forty years its rapid growth and sturdy nature which cause it to thrive almost anywhere, in a northern or temperate climate, has made it a most popular, if not a splendid tree for ornamental use.

In Sweden at Christmas time the children dance around the Norway Spruce laden with Christmas gifts and glittering decoration.

In every part of the world there is some element that lends itself as a symbol of the spirit of Christmas. One of the loveliest of these symbols is the Fir.

The picturesque Spanish Fir (Abies pinsapo) of the Southwest is peculiarly adapted by its size, which is never as large in America as it is in the mountains of central and southern Spain where it grows to a height of 70 to 80 feet in its native habitat. The rigidity of its branches makes it especially desirable for use as a home Christmas tree, bearing its Christmas load of decorations with a steadiness and certainty not usually found in small trees.

Each branchlet is a thing of beauty in itself, the leaves or needles entirely surround the stalk giving it a full

Continued on page 385

Rule o' Thumb Fireplaces

YOU'VE seen them—fireplaces built hit-or-miss fashion, usually smoky and altogether disappointing.

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DONLEY DEVICES
Complete the Home

Bags for Every Costume and Occasion

Continued from page 341

closely the 'Romantic' influence in design, softness in texture is the dominant characteristic of the new materials.

Can you imagine anything more ingenious than a leather suit case, light in weight, with a folding tray that is so arranged and fitted that it can be carried as a separate toilet case? Or one whose tray, when folded, may be used as a separate over-night bag? What a happy thought to produce two bags rolled into one! And then there is the patented clip fastening, the new device, which makes for an easy, quick opening and closing, and which is used so effectively on kit, golf, and carry-all bags, as well as those for shopping and general utility.

For traveling abroad, luggage must be light in weight, yet very durable. To avoid carrying more than one case when our belongings suddenly overflow a limited space, there is a leather suit-case with an extension gusset on one side which can be strapped close at the top when not in use. Its exact capacity is unknown but this we do know—there is always space for just one thing more.

Have you seen the woman's hand-bag lined with silk that has side flaps concealing suède-lined jewel and money pockets which, when snapped flat, are invisible to the casual eye? Such cases are extremely new and convenient. They come in various colored leathers and natural colored pig skin. Then too, there is the suit-case portfolio which not only holds a man's over-night apparel, but its extension pockets make possible the carrying of business papers.

This year, hand-bags and envelope purses are medium in size and strangely interesting in shape.

Never have evening bags been more resplendent. Beads, tapestry and petit point are not as new as those created from old pieces of embroidery and brocade, or some soft materials with gold and silver mingled.

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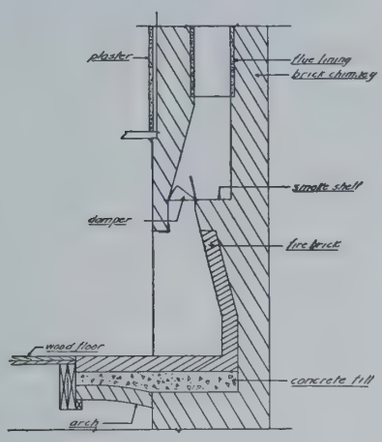
Making a Fireplace that Really Draws

Continued from page 349



Section through fireplace showing proper construction

e laid plumb for about three courses, nd then sloped toward the front. This so that the room will get warmth stead of all the heat going up the himney. The hearth should extend bout 18 inches into the room from the ace of the fireplace, in order that sparks nd embers may not cause damage.

Probably most difficulty is encountered in the vicinity of what is called the throat. This is the section where the replace proper narrows to eventually onnect with the flue in the chimney. Probably the safest way to insure proper onstruction at this point is to use combination damper and throat. This combines several of the features which must not be overlooked. The damper which regulates the volume of draft—the retaining of the full width until well above the top of the opening een from the room—gradual drawing in of the sides to meet the flue—the wind or smoke shelf to prevent back drafts from blowing smoke out into the room—and the location of the throat just inside the face of the masonry. It is, of course, perfectly practicable to build these features of masonry (with the exception of the damper) but it will probably be found that the use of the combined damper and throat will more surely produce good operation, and at no increased cost.

If the foregoing suggestions are followed your fireplace should be a real pleasure and a convenience as well. But there is one more point to be considered, and an important one too, you must keep the fire where it belongs. First the hearth—the floor framing must not come within the hearth limits. An arch of brick or concrete should be installed to support the hearth, whether of brick, stone, or other material. Next—at least 8 inches of brick around the fireplace and flues, and these brick to be at least 2 inches (4 is better) from any woodwork. These precautions, together with a tight flue and solidly built brick chimney, should remove any danger of fire within the home.

Arnold Arboretum's Greatest Gifts

Continued from page 343

horticulturists, landscape architects, and such, however, the Arboretum is far more than a beautiful park. For them it is a clearing house of information on hardy trees, shrubs and vines, for there are more than 6,500 species and varieties of these growing there, and its herbarium contains a quarter of a million specimens.

More than 2,500 varieties and species growing in the Arboretum have been introduced from other countries, many of them brought in by Ernest H. Wilson—Chinese Wilson, as he is better known, now Keeper of the Arboretum—who made a number of expeditions to the Orient and elsewhere in quest of unusual plants. The Library, which is probably the finest collection of volumes on woody plants outside of the British Museum, was built up by the late Director, Professor Charles Sprague Sargent, whose name is inseparable from that of the Arnold Arboretum, to which he devoted all the effective years of his efficient life.

Professor Sargent transformed a run-down farm in Jamaica Plain, of 125 acres, into a magnificent hardy tree garden of tremendous scientific value—now having 260 acres—during the 54 years in which he was its director. From the beginning, the funds for the Arboretum were inadequate for the undertaking, but during his lifetime Professor Sargent was able to secure generous contributions for the project from interested friends. The great dendrologist died last March, and since then the need of providing an increased endowment fund to perpetuate the Arnold Arboretum has been keenly recognized. The Charles Sprague Sargent Memorial Fund for the Endowment of the Arnold Arboretum has recently been started, and now seeks to secure the sum of $1,000,000 to carry on the Professor's great work for American gardens, and public lands. Half of that sum has already been subscribed by those who appreciate the importance of maintaining the Arboretum at the high standard set for it by its late Director. It is hoped that the rest of the fund will be contributed this winter by those nature-lovers throughout the country who feel it a privilege to help perpetuate the hardy tree garden at Jamaica Plain, and the worthwhileness of the effort is cordially commended to our readers.

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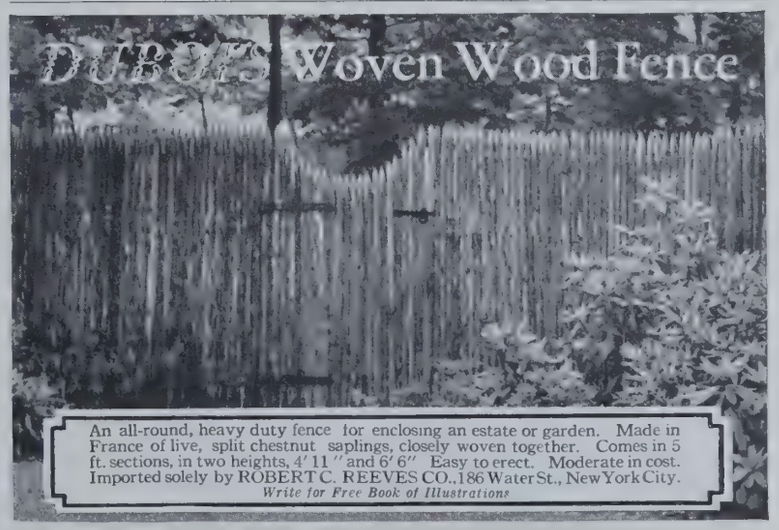

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Home Landscapes

which shows how to use evergreens and shrubs in the most effective ways. Yews, Junipers, Cotoneasters, Barberries, Sarcocca, with many other rare plants are pictured and described. If you have not received a copy of the autumn edition, please advise us.

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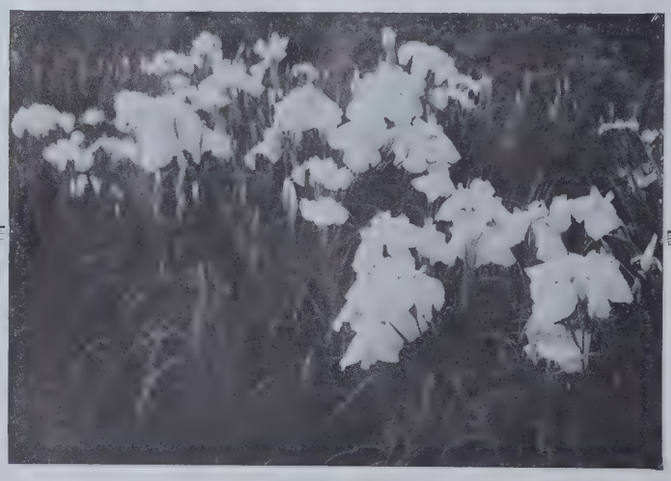

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will bring some of the splendor of the Orient to your garden. A symphony of colors, with flowers of graceful shape borne on sturdy upright stems. Japanese Iris are incomparable. Being perfectly hardy, they may now be planted wherever soil and season permit. I offer varieties in colors that blend well.

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1 plant $1.00 10 plants $7.50 100 plants $50.00

Order at once—limited supply.

GEORGE LAWLER—*Gardenville*

Tacoma Washington

A delicious rendering by Arthur Rackham of 'The Mad Tea-party' in a special edition of 'Alice's Adventures in Wonderland' illustrated in color by the famous British artist whose whimsicality matches the author's own

Browsing through Bookland at Christmas

Continued from page 314

will take verse in smaller packages. Only a master versifier can hold them for the long yarn in verse form.

And there you are! That's all you can safely eliminate from the subjects that will interest a child. What's left? Well, about everything.

Fortunately for the children and for the one who hankers to give the right books, we can pick hundreds of 'just right' ones for the particular child. We needn't help them to be one-sided readers, for we can balance the ration beautifully. A mental meal nicely balanced is the ideal to strive for—sometimes it is attainable, sometimes approximately so.

To start the process, here are a few suggested menus for children of various ages. Lists are always controversial. If these are, it will be a healthy sign and a happy one. They are made up from current books, books of the season, of fifty years ago, and that long stretch in between.

You will see that the menus are headed 'for boys and girls.' The sexes have not been separated because, odd as it may seem, boys won't read 'girls' books,' and girls will read anything. With your own special knowledge of a particular child your own choice of books will be perfect, probably.

When you pick up a book for a child you will be influenced by the pictures, for a good illustrator is a potent seller of books. But the future fate of the book in the hands of the young reader is up to the author. If it attains grubby and beloved raggedness—the sure sign of a favorite—the choice of that book was wise.

Holiday is in the air, the bookstores invite—good hunting, friends!

MENU

For Boys and Girls—Six to Eight

APPETIZER

'Uncle Remus,' by Joel Chandler Harris
Tar Baby, B'rer Fox in their hilarious adventures

SOUP

'Charlie and the Surprise House,' by Hill & Maxwell
A little boy builds the unexpected house.

FISH

'Adventures of Chippybobby,' by Mildred Batchelder
An absorbing tale (one of the 'Little Color Books').

MAIN COURSE

'The Story of Dr. Dolittle,' by Hugh Lofting
Part of a whimsical and wonderful series.

SALAD

'A Little Girl of Long Ago,' by Eliza Owen White
New Englandy amusements of a sweet child.

DESSERT

'Winnie-the-Pooh,' by A. A. Milne
Ridiculous, but delightfully amusing.

MENU

For Boys and Girls—Eight to Ten

APPETIZER

'George Washington Lincoln Goes Around the World,' by Thomas
A small boy wanders abroad making international friendships.

SOUP

'Playing with Clay,' by Ida M. Wheeler
How clay things are made, practically demonstrated.

FISH

'Alice in Wonderland,' and 'Through the Looking Glass,' by Lewis Carroll
The childhood classics.

MAIN COURSE

'The Children's Homer,' by Padraic Colum
The great Odyseus in simple terms.
'Granny's Wonderful Chair,' by Francis Brown

Continued on page 382

Compare the splendid survival of the timber frame stucco dwelling at right with the behavior of cut-stone masonry walls in the nearer house photographed shortly after an earthquake

Outwitting the Elements

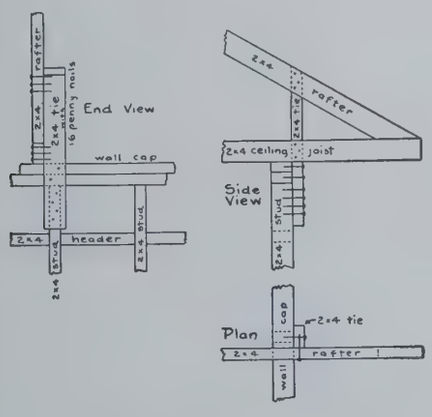
Continued from page 338

discussion, are those caused by ge rock mass of the earth's crust ly slipping along an adjacent nass at a more or less irregular of contact, called a geological The suddenness of the slip gener- brations which travel through the nasses in all directions. Those ons which reach overlying surface s of marshy land, loose sand, l alluvium, 'made' ground, or re- ll, agitate these deposits much violently (two to twelve times) ne underlying solid rock, and, in n, frequently cause a disastrous nce in these softer materials, ie result that a building founded n either collapses or leans per- tly. For this reason, solid rock is est foundation; marshy land and fill are very treacherous.

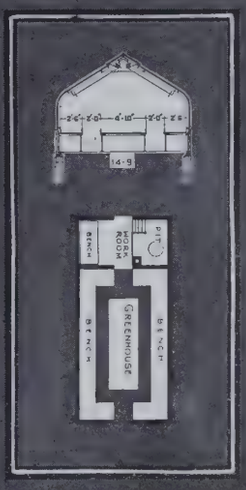
ing an earthquake the surface of rth vibrates principally horizon- vertical vibration is small in com- n, and its effect on structures may glected, because the factor of used in the design for vertical loading will usually afford ample tion. Because of the inertia of a ig, the horizontal vibrations or ions of large amplitude in the l foundation, that have periods g from one-half to two seconds, e the same effect on the structure as if horizontal forces were applied. These forces or thrusts tend to distort a building if it is not properly braced. Such distortion, if excessive, will break windows and damage plaster. Also, since the magnitude of the thrust is a maximum at the foundation in a building of this type, the underpinning is a vulnerable part; hence here chiefly is bracing necessary. When the underpinning is insufficiently braced, or has become even partly decayed, there is danger of collapse. Earthquake thrusts tend also to cause the several stories to slide unless they are spiked together, and to cause the building, as a whole, to slide from its concrete foundation, unless anchored thereto by bolts.

The magnitude of an earthquake thrust depends in part on the inertia of a structure; inertia in turn depends on weight. Hence the greater the weight of a structure, the greater will be the earthquake thrusts acting against that structure. Therefore, because of its light weight and comparatively great strength, tenacity and rigidity, when adequately designed and carefully constructed with good materials, the timber frame stucco house is very well adapted to regions subject to severe earthquakes, and, for these reasons, is vastly superior to buildings having walls of unreinforced

Continued on page 380



An essential requirement in hurricane and earthquake areas is secure roof anchorage—details of construction are sketched above and on page 338. The framework with diagonal sheathing which adds considerably to the strength of the roof



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$1,700 buys everything with which to build and equip it, heating included. Only mason's materials to be added. Other sizes cost proportionately. We will sell you the materials only. Or erected and fully equipped.

Send for our catalog. Also for particulars of our convenient budget payment plan.

Hitchings & Company

Elizabeth, N. J.

1927 Dahlia Roll of Honor

Continued from page 360

lieve to be the most beautiful garden flower on the list. For those who feel colors and love them we recommend this variety. A heavy-petalled Cactus, of rich pink, tinted and toned with cream; the long petals gracefully curled. A bit soft in the show room perhaps, but after all the Dahlia grows in the garden.

SECOND YEAR VARIETIES

The following varieties listed might still be classed as novelties (as they were introduced in 1926 and 1927). They have met the severest test and pleased popular taste.

Edna Ferber (Fisher & Masson) has improved 30% over its first year form, and made a record from coast to coast. It won the Hybrid Cactus class at Short Hills, Rockville Center, Camden; and, in addition, at Short Hills, it won the Sweepstakes Prize in the Decorative and Hybrid Cactus classes. It won the Individual Specimen Bloom Prize in the Hybrid Cactus class at Red Bank and best bloom in show at Columbia, South Carolina. It was conspicuously good at New York, Boston, Camden, Trenton and Atlantic City.

Grandola (Broomall-Success). This Decorative was our choice of the 1926 Broomall introductions, and like Edna Ferber, it came back this year an even more beautiful flower. The color has become intensified in that the orange has taken on a definite salmon tone with the outside of the flower a real golden orange.

Watchung Sunrise (Smith). Last year this variety under the name of Sunrise was featured in the novelties, as we understood it would be introduced under that name. It created a sensation in New York in 1926 and again this year, and was particularly good at Short Hills, Atlantic City, and Plainfield. At Plainfield it won the prize for the 'Best Dahlia of New Jersey origin' in competition with most of the well-known Jersey originations.

Mrs. Frances E. Bullard (Broomall-Success). Here, too, is another spectacular pastel-colored Decorative that improved over its first year showing. At Plainfield it won as the 'Best Dahlia of California origin' with some wonderful blooms against it.

Color Sergeant (Lyndora Gardens). This sensational saffron-colored Decorative of 1926 upheld its record of last year with one of general achievement throughout the 1927 show season. This large flower was in practically every eastern show and its distinctive definite one-tone color won many additional friends.

Elite Peach (Kennedy). An outstanding Dahlia at New York, Trenton, and Red Bank and at the latter place, won the prize in the Pink Color class in a fine lot of entries. The color is a clear peach blossom pink, almost a salmon, but a one-tone flower of an exquisite charm and beauty. A gem in the garden.

Jack O'Lantern (Success Dahlia Gardens). This vividly colored Decorative of brilliant orange and rich red is a gorgeous creation. Webster's Dictionary defines gorgeous as 'imposing through splendid colors; showy; fine; magnificent; dazzling.' And that's it!

Alice Whittier (Success Dahlia Gardens). This sensational yellow Hybrid Cactus made a lot of new friends this year and upheld its 1926 record as a prize winner from coast to coast with numerous prizes in the specimen bloom and Hybrid Cactus classes this year, and best of all, it is particularly impressive in the garden.

Eagle Rock Sunshine (Broomall-Success). Last year we predicted a name for this variety in the Cactus classes. Not only has it done so, but it has gone further and at Red Bank, in the best quality show of the year, won the prize as the best specimen Dahlia bloom in the entire show. It is clear, rich golden yellow of fine form. The color is without blends or shades and this effect gives the flower a purity that few Dahlias possess.

Fordhook Victory (Burpee). A richly colored, clean cut Decorative that holds its own as a second year flower among the best. A rich deep pink of regular formation, and an excellent grower. Outstanding wherever grown this year and added a tone of fine color to the Burpee exhibits at New York, Camden, and Philadelphia.

Jersey's Elegans (Waite). If any one wants to put Jersey's Beauty to a severe test as a rose-pink, he can try this beautiful Decorative. It is a tall grower with the best foliage of any Dahlia we have seen. A wonderful keeper as a cut flower, and a most pleasing garden variety.

Primula Rex (Broomall-Success). This huge Decorative won numerous prizes in the Decorative, Specimen Bloom, and Largest Flower classes throughout the season. It has made good in every garden where grown and is a spectacular Dahlia in every respect due to its clear primrose color, fine form and distinctive appearance.

Queen of the Garden Beautiful (Garden Beautiful-Burns). This spectacular native of California was good in every show in the East and has about the most distinctive form of any of the gigantic Decoratives.

Elite Surprise (Kennedy). This rich deep red Hybrid Decorative was better than last year and in some cases, when it stacked up against its garden mate, Elite Glory, it came out on top. It won the Court of Honor prize at Atlantic City as the 'Best Eastern Introduction' and just about every eastern introduction that can be shown in good form was in that class. A fine grower too.

Caspar G. Ware (Dahliadel Nurseries), has become a favorite on account of its thrifty growth, free blooming qualities and clear silvery pink color. It won the 'Twenty-five Bloom' class at the Camden Show for the second year in succession. This is indicative of the fact that practically every bloom comes even and regular.

Nancy Sue Lang (Broomall-Success). Another of the giant wonders from the West, was mentioned in the Roll of Honor last year as a novelty and it has succeeded in increasing its reputation this year. It is a most spectacular garden flower because of the several big blooms that can be produced at one time. The color this year was not quite as rich as last year, but one has to go a long way to find a more striking color combination of red, copper and gold.

Lillian Baldwin (Danker), Decorative, has the distinction of winning the Darnell Cup in the last two New York shows, as the 'Best Keeping' variety in the show. It is on an extra strong stem and, of course, it goes without saying that it is a finely textured flower. The color is a bright distinctive watermelon pink. Lillian Baldwin has been certificated at the A. D. S. Trial Grounds at Storrs.

Adda Patterson (Kemp). The statement made last year in calling attention to this beautiful white Hybrid Cactus, as the most artistic white Dahlia to-day, is even more true this year. Its distinctive form, half way between a Cactus and Hybrid Cactus, gives an effect that no other white Dahlia possesses.

Fort Washington (Reindfleisch). A gigantic Dahlia of dark maroon that has become a favorite; a ta growing plant with large bold flowers that speak for itself in any garden collection. Fort Washingto has been certified by the American Dahlia Societ and asks no favors in growing conditions.

Nagel's Roem (Nagel), This Cactus variety wa shown in New York in 1926 and created somethin of a sensation at that time. It is a pleasing combina tion of mallow-pink and amber, with here and ther a tip and tint of bronze,

Orpin (Badetty). If there is a Dahlia of more charr than this Decorative, we have yet to see it. No large, but a clean grower, and an easily handle cut flower of firm texture. The color of bright gol with decided shades of salmon at the center is ver much the same shade as its parent Sagamore. Orpi has more salmon and therefore more warmth.

Elkridge (Griffiths). This white Hybrid Cactus i a fine grower. For those who want a white Dahlia i the garden that will furnish ample bloom throughou the season, Elkridge is the Dahlia. This variety wo the Garden & Home Builder Sweepstakes Medal a the New York Show in 1926.

Alexander Pope (Montrose Dahlia Gardens). Un usual and exotic, this Hybrid Cactus. A royal rich red without any purple or orange shading with th center of the flower almost black. It is one of th long petalled flowers.

Jersey's Climax (Waite). A large, bright aprico orange Hybrid Cactus with tremendous depth o petalage. A grand exhibition Dahlia and even mor successful in the garden. It is one of our favorites.

Lady Lyndora (Lyndora Gardens). This 192 Decorative Seedling Winner at Camden is a master piece of color shading,—a definite pure pink of lovely pastel tone, a real 'art' Dahlia. Bound t make a record for itself in the pink color classes which reminds us we saw a pink class at one sho that had more lavenders than the lavender class a the same show. There are real pinks and Lad Lyndora is one of them.

Nathan Hale (Badetty). Bronze Decorative; an remarkable in its habit of growth. Nathan Hal has been certified by the American Dahlia Society and has to its credit a record of success as a cut flowe on the New York market.

Sanhican's King (Fisher & Masson). Last year w called this the last word in fashion in autumn tint and its record this year is even more impressive. Th colors are rich gold shading to bright-salmon a the center, very much like Sagamore. It is a variety that ought to achieve universal popularity due to it fine habits of growth.

STANDARD VARIETIES THAT HOLD THEIR OWN

There is not a catalog in America that does no list one or more of the varieties in the following collection, but to make a report of the Dahlia season and not mention the varieties listed below would not only be unfair but unwise. These varieties have stood the test of time in showroom and garden have won hundreds of prizes and we might say that for the Dahlia hobbyist who counts himself a beginner these are the 'best bets' in the Dahlia world.

Elite Glory (Kennedy). *Jersey's Beauty* (Waite) *Margaret Woodrow Wilson* (Fisher & Masson) *Marmion* (Tyler). *Sagamore* (Badetty-Kirby) *Jersey's Beacon* (Waite). *Winfield Slocombe* (Slocombe). *Ellinor Vanderveer* (Seal). *Eastern Sta* (Dahliadel). *Sunmaid* (Edymel Dahlia Farms) *Mordella* (Pfannküeken-Kemp). *Jersey's Jewe* (Waite). *Ambassador* (Broomall). *Shudow's Lavende* (Bessie Boston). *The Trentonian* (Fisher & Masson) *Glory of Monmouth* (Kemp). *Emma Marie* (Dahlia del). *World's Best White* (Murphy). *Faith Garibald* (Bessie Boston). *Margaret Masson* (Fisher & Masson).

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A glorious, thrifty growing decorative, that attracts and fascinates, producing giant, yet graceful, blooms on long cane-stiff stems, held high above the foliage. Color, orange-cadmium and apricot with peach-red shadings. In addition to CITY OF TRENTON.

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WALDHEIM SUNSHINE
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"Potash-Fed Dahlias"

In our 1928 Catalog, that will include practically all the good varieties of merit, as well as those that have proved worthy of the modern Dahlia lovers' efforts by past performance.

This 1928 Edition "Potash-Fed Dahlias" will be ready soon after the New Year. Write now that you may be assured of your free copy.

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Golden Rule Dahlias

Harley T. Peck, Originator

Golden Acre, New Dahlia for 1928

Glistening golden hybrid-cactus, size 5-7 inches. Extreme beauty, fine form and excellent keeping qualities. Spring delivery. Tubers, $10.00 each.

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ROYAL BEAUTY, (1927) Extremely large royal purple, Decorative. 6-10 inches. $10.00.
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HEART OF GOLD (1926) Hybrid decorative. Flesh pink to gold center. 5-8 inches. $1.75.
AUREO (1927) Red and gold hybrid-cactus. 6-8 inches. Large. $2.50.

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Above six sent for $5.00. Reserve these now for spring delivery or instruct us to send them as a Christmas gift. Cash with order, please. Satisfaction guaranteed. Send for 1928 Catalog and see Golden Acre in color with full descriptions of the Golden Rule Dahlias and others of merit.

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Harley T. Peck
Lebanon Ohio

Derring-Do Dahlias

AWARDED 1927 BLUE RIBBON

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American Dahlia Society's New York Show

for

"The Most Educational Display of Dahlias"

My 1928 display will be even more instructive. Watch for the leaf-hopper-test at that time and how I lead up to it in my Spring Dahlia List due in January.

Frederick E. Dixon
"Derring-Do"
Scotch Plains N. J.

A Remarkable Dahlia

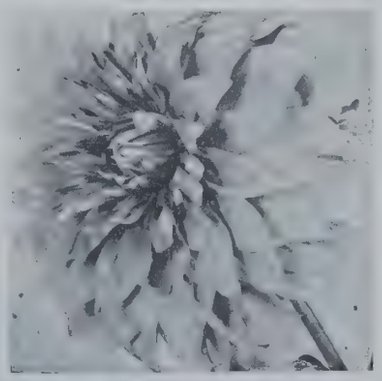
atchung Sunrise"

ginated by James Smith

years in succession, Watchung Sun- created a sensation at the New York In 1926 it was given a Special Award t as it was not entered in competition. r at Plainfield, it won as Best Dahlia Jersey origin against the best New arieties. It is a decorative of golden ith reverse of petal showing rose-pink. tal has a narrow clear margin of rose- t is not only one of the most unusual in color but in form as well. The large and deep with the back petals almost to the stem. I have received se of judges, show visitors, and Dah- s generally on this Dahlia, many pro- g it the outstanding Dahlia of the year.

Tubers $10.00 Plants $5.00

Send for my list



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such rare new Dahlias as:	such choice new Gladiolus as:
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Joy	*Golden Dream*
Marmion	*Heavenly Blue*
Miss California	*Maurice Fuld*
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1928 Introduction—JOHN MEUSSDORFFER—*The Sensation* of the Dahlia Show of the Dahlia Society of California in San Francisco. *A Stunning, Startling, Large Peony: Glorious, Vivid, Brilliant Scarlet.* Perfect *Type and Formation* with exceptionally Strong Stems, standing perfectly erect. It attracts instant attention wherever seen. $10.00. Catalogue sent on request.

The Dahlia Everyone Has Been Waiting For

YELLOW PRINCESS

American Dahlia Society Certificate of Merit 1926. American Dahlia Society Gold Medal Ribbon 1927.

A sensation wherever shown, without doubt the largest and best yellow decorative dahlia, flowers from 10 to 12 inches on stiff stems.

Tubers $10.00 **Plants $5.00**

GEORGE JR. Hybrid-Cactus Light Rosolane purple with shadings of picric yellow (Ridgeways) a beautiful well formed flower, held well up above the foliage on stiff stems.

Tubers $5.00 **Plants $2.50**

SUSAN PECK McANEENY. Hybrid-Cactus, Lemon yellow with shadings of Jasper pink. A beautiful dahlia the flowers are large and carried on good stems, early and free flowering. A. D. S. Certificate of Merit 1927. A. D. S. Gold Medal Ribbon 1927.

Tubers $7.50 **Plants $3.75**

If you grow good dahlias you will certainly want to add the above varieties to your collection.

Our 1928 catalog will be ready early in January; your address on a Post Card will bring it to you.

Fraser's Dahlia Gardens, Geo. W. Fraser, *Proprietor*, Willimantic, Conn.

Madame Galli-Curci at the Dahlia Society of New Jersey show at Atlantic City

The Pacific Coast Shows

Continued from page 321

twenty-five blooms of one variety. But Regal was forced to share honors with an introduction of Frank Pelicano's, a new pink Decorative which he has named *New Delice*, which captured the prize for the best fifty blooms of a single variety.

Miss California (Frank Pelicano), which has taken high honors at previous shows, is an outstanding fuchsia-pink true Decorative, long stem, and firm habit and a remarkable keeper. In a show of strong competition it was one of the outstanding prize winners.

What Hybrid Cactus Dahlias are holding their own in the face of strong competition? Bessie Boston answered this question with a collection made up of *Mariposa*, *Gertrude Ederle*, *Daddy Butler*, *Cinderella*, *Dorothy Dix*, *Cavalier*, *Conquistador*, and *El Granada*. The glory of Shows and Hybrid Shows was similarly maintained by her with a collection which included *Big Ben*, *Yuban*, *Anna Rehorst*, *Alda*, and *Les Amours de Madame*.

Queen of the Garden Beautiful (Burns), a large and magnificent yellow Decorative, and a prize winner for the last three years, easily maintained its position as a Dahlia of outstanding merit, bringing to Mr. Burns a special award in this year's show and to the Star Dahlia Gardens first prize for the largest flower.

For those who like startling and unusual effects, *Sunset Pennant*, a Decorative originated by the Star Dahlia Gardens, should give much satisfaction. It is a deep crimson with the ends of each petal tipped with white in most regular fashion.

Queen of the Garden Beautiful, twelve inches in diameter, was in striking contrast to the smallest—a bloom of Atom less than an inch in diameter and perfect in every detail, grown by Mrs. Daisy Spacher of the Edymel Dahlia Gardens.

True English Cactus Dahlias, all of them with outstanding excellence, exhibited by the Logan Dahlia Gardens, and easily prize winners, included a new yellow which has been named *Flora Treseder*, and a fine irregular deep claret named *Yeoman*, both originated by the exhibitor. This collection also included such other well known varieties as *A Pery*, *Pierrot*, *Pennant*, and *Curlew*.

Bessie Boston's Decorative, *Joy*, one of the satisfying flowers in the s It is a clear, silvery lavender with a trace of white. The bloom is on t the stem like a Chrysanthemum. tall, an early and late bloomer, an excellent keeper.

No report of the San Francisco s is complete without mention of Salbach's Gladiolus and especiall his Improved Alice Tiplady which judged the best Primulinus Hy seedling. It is twice the height of Tiplady and of much better gro and with the same color.

Prize for the best Gladiolus see originated in California went to M Kingsley for his Pearl of California. a magnificent Gladiolus, similar to Beck in color and with eight large blo open at one time.

With the show this year at Angeles, Southern California cle demonstrated that it has forged position as one of the finest centers Dahlia growing. This is the climate for years has produced the marve originations of J. J. Broomall, who year retired from professional gro and is now devoting his attention tirely to originations.

The Los Angeles show was remark for introductions which seem dest to go far, and for other Dahlias es lished in previous years which are holding their own.

Outstanding among them is a clear rose-pink Hybrid Cactus na *Eugenia*, originated by the Ba Dahlia Farm and winner of the Ga & Home Builder Achievement Me Its petals have the pronounced ro the Cactus type, and recurved tips w give a delightfully irregular effect has good texture and great depth.

The best individual Dahlia of show was also produced by the Ba Dahlia Farm, a two year old Hy Cactus seedling named *Oriental Bea* The color is deep rose-pink, quite sim in coloring to Eugenia but with the of the petals not recurved. It has a texture, a long, firm stem, and e habit. *Continued on page*

Aztec Glory (Broomall-Success). Decorative. A giant wonder from the West. Several times winner

The Pacific Coast Shows

Continued on page 378

ositive sensation of the Los show was a variety grown by wisher, Jr., which was adjudged 1926 seedling, making this the ze won by the Dahlia in the last ars. It is an enormous Hybrid ten to twelve inches in diameter, ink suffused with deeper tones, r. The flower has great depth e petals are irregular and of arrangement, giving it an air of distinction.

year one of the sensations of the geles show was Mrs. Barker's *Meteor*. This year all that kept equal sensation was that so many had it and it was so uniformly t. Flaming Meteor should hold e for a long time.

ght be well to note in connection aming Meteor, Eugenia, Oriental and other introductions of Mrs. that her entire effort is con-ed on producing plants with blooms of the greatest keeping s, primarily for the local florist Los Angeles is now said to sell ahlias in florist shops than does er city in the United States, and rts of the growers are definitely rated on qualities that make blooms.

Barker also captured the prize best twelve California Dahlias, om of each in a single receptacle. ese twelve might be could easily different shows, but any such n when made by competent ex- of interest. Therefore be it noted Los Angeles this year, where reigned, the twelve best Cali- s as grown by Mrs. Barker were *gne, M. H. DeYoung, Shudow's r*, and *Rookwood*, all four origi- by Bessie Boston, and *Mildred Blanca, Flaming Meteor, Orange Pola Negri, Carnival, Nopal*, and *a*, the last eight all being Mrs. s own originations.

clear, snowy Dahlia, *Salbach's* originated by Carl Salbach and and exhibited by John W. Eier- as the best white in the show. won in the amateur class for the best three blooms of any white.

Ellinor Vanderveer, originated by Mrs. Jessie L. Seal, was one of the outstanding Decoratives. The winning exhibit was grown by the Hayes Dahlia Gardens. *Paisley*, like the shawl for which it is named, was another exhibit of the Hayes Dahlia Gardens which excelled in the class for variegated Dahlias.

The Advance Dahlia Farm presented the best collection of Peony Flowered Dahlias, including *City of Portland, Kalliste, Jean Robinson, Meyerbeer, Mrs. I. de Ver Warner, Elizabeth Boston* and *U. S. A.*

The great wealth of material from which Dahlia lovers may draw in planting their own gardens is indicated by the list of winners in the best collection of Decoratives and the best collection of Hybrid Cactus Dahlias which won at Los Angeles, as compared with the blooms which won similar prizes in San Francisco. It simply means that there are many fine varieties. In Los Angeles W. H. Oliver presented as the best Decoratives *Marion, Paul Revere, Pride of Stratford, Barbara Redfern, Pop Stuart, Lemonade, Flaming Meteor, Mordella, Jersey, Beacon, Eliza Clark Bull, Mrs. Ellinor Martin*, and *Painted Lady*. Mr. Oliver also had the best collection of Hybrid Cactus, including *Edna Ferber, Emma Marie, Miss Atlantic City, Inkyo, Siskiyou, King Solomon, Color Sergeant, Prize Beauty, Alice Whittier, Harry Sheldon, Jr., Orange Gold* and *The Bandit.*

The Los Angeles show was particularly remarkable for the large number of amateurs who competed and W. E. Trostle had the largest Dahlia in the show, a magnificent bloom of *Siskiyou* twelve and a quarter inches in diameter.

The Hayes Dahlia Gardens presented the finest 1927 seedling, a deep red Hybrid Cactus with curved petals. Mrs. Barker also exhibited the best undisseminated Pompon, not yet named, of orange color, tinged with red in a manner which gives it the rather remarkable effect of changeable silk as it is viewed in different lights.

Galli-Curci

Another Dahlia Sensation

Originated by Lyndora Gardens

Galli-Curci—Many visitors to our gardens and at the Philadelphia, Atlantic City and Camden shows, pronounced this the most beautiful Dahlia of the year. It is a brilliant salmon-orange with gold suffusion and has the greatest amount of golden lustre of any Dahlia we have seen to date. Galli-Curci won the Gold Medal as the Best Undisseminated Seedling at Camden in a hot class. Our stock of this remarkable Dahlia is limited.

Tubers, $15.00; Plants, $7.50 net

Color Sergeant—This sensational Dahlia of the 1926 show season has brought us many reports of success this year. Color Sergeant has been certified by the Dahlia Society of New Jersey and won the best bloom prize at the 1926 N. J. State Show. It is one of the greatest colors in the Dahlia world.

Tubers, $10.00; Plants, $5.00 net

Lady Lyndora—This lovely pastel-pink made a lot of friends this year. It is a fine cut flower and a refreshing color.

Tubers, $7.50; Plants, $4.00

Send for the 1928 Lyndora Catalogue listing other sensational novelties and collections of only the best Dahlias

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MOORESTOWN NEW JERSEY

DAHLIAS

A rainbow garden of gorgeous dahlias may be grown the first year from seed. Seed from our prize winning giants cannot be surpassed for the number of better dahlias that appear. Seed $5.00 per pkt. of 100 seed. Full directions for growing with each pkt.

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DIENER'S

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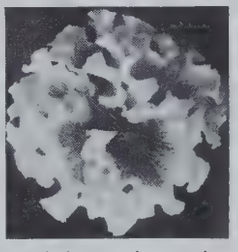

Grow these everblooming prize winners. Largest and finest Petunias in the world. Immense orchid-like blooms 5 to 8 inches in diameter in 12 weeks. A continuous delight—exquisite fragrance, every color in the rainbow. Superb as cut flowers.

Thousands reorder Diener's Petunia seeds annually. It costs so little to try these wonders. **Only 50 cents for a special packet of 400 fertile seeds.** Can be planted any month in the year. Send your order today.

RICHARD DIENER, Oxnard, Calif.

Formerly at Kentfield, Calif.

Send for Free descriptive catalog of all my Petunias, Gladioli and other flower and vegetable novelties.

DAHLIAS From CHEMAR GARDENS

Our 32 page 1928 Catalogue will feature our remarkable new introductions "Chemar's Masterpiece" and "Chemar's Purity"; both winners of Certificate of Merit from the American Dahlia Society at Storrs, Conn., in 1927. In addition we will feature practically all of the best 1928 introductions from other growers including the sensational new varieties "Jane Cowl" and "My Maryland". A postcard request will bring your copy.

CHEMAR DAHLIA GARDENS

191 School Street Oyster Bay, N. Y.

WALDHEIM SUNSHINE

a giant yellow—the largest dahlia ever developed—which, with 13 others, will be reproduced in natural colors in our 1928 Catalog; ready in January.

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ROSECROFT BEGONIA GARDENS

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Eden Gladiolus Gardens

We grow the Finest Varieties of Gladiolus

Our own origination "PEARL OF CALIFORNIA" is a magnificent flower of regal bearing and delicate coloring, and was the sensation of the Gladiolus Shows at Boston, Hartford and San Francisco last summer.

Our Catalogue describing Pearl of California and other fine novelties will be sent to you upon receipt of your name and address.

W. H. KINGSLEY

Box 382 Hayward, California

The DAHLIA of DAHLIAS

RICHELIEU

1928 Redfern Introduction

This decorative was a Medal winner in 1926 at San Francisco as a three-year seedling. Color of the old Jack Rose. Ridgway's color chart, Phlox Purple. Petals have a velvety texture, unusual in Dahlias. Blooms face upward, on top of stem—the new water-lily type.

BARBARA REDFERN

This large golden decorative was the sensation of the 1926 California shows. We have received many enthusiastic reports from Eastern growers this year.

Complete description of Richelieu, Barbara Redfern, and several other new varieties will be found in my illustrated catalog to be issued in January, which will be gladly sent to you upon request.

CURTIS REDFERN

Lincoln Manor San Francisco California

Outwitting the Elements

Continued from page 375

brick, stone, hollow tile or cement block masonry, especially when such buildings are constructed without a braced structural frame (see page 338).

Thus it appears, that, to reduce the earthquake hazard to a minimum, the natural foundation or site must be reliable; also, all parts of a building must be so tenaciously anchored together, and so stiffly braced against horizontal thrusts, that the entire structure will act as a unit.

During a hurricane, a building is subjected to the following conditions. There is a wind pressure perpendicular to all exposed surfaces of walls and roof, the magnitude of which depends chiefly on the velocity of the wind, and on the angle which the exposed surface makes with the direction of the wind. Thus a rounded surface offers less resistance than a flat surface of equal area that is perpendicular to the direction of the wind. Sudden gusts, heavy rainfall, air laden with spray from nearby bodies of water, and flying débris, greatly aggravate the situation. The wind pressure tends to shift a building laterally from its foundation, to distort it and to overturn it, particularly if the building is high, narrow, and light in weight. To prevent the distortion, the walls and underpinning must be adequately braced; to prevent sliding and overturning, the walls must be anchored by bolts through the sill to a heavy concrete foundation, that is protected from erosion by wind or water. The weight of the concrete foundation and the adequacy of the anchorage are factors of great importance here. Buildings should not be made high and narrow.

Windows constitute another very vulnerable part. Blowing-in of the windows has frequently been the first step in the destruction of a building by hurricane. For safety in a hurricane, it is a fundamental requirement that the wind must be kept out of a building. To minimize breakage, the windows should be composed of subdivided sashes, and should be protected either by strong wooden shutters very firmly attached with bolted fittings, or by steel rolling shutters. When not so protected, particularly the larger unsubdivided panes are soon broken by the wind pressure augmented by flying débris. When rain accompanies the storm, it 'falls' horizontally through the broken windows and at least causes much damage by water. Once the wind gains access to the interior through broken windows, it produces a bursting effect; it tends to push the walls outward, and lift the roof. Therefore the rafters or roof trusses must be anchored very securely to the side walls, and these in turn to a concrete foundation, in order to pr the wind from lifting the building b

Another vulnerable spot is the covering. Tinned sheet iron, cor tion nailed but not cemented, an sion tile have all been torn off by severe storms. Wooden shingles held well, but the fire hazard inv in the use of the untreated w shingle is great. 'Asbestos' sh should behave satisfactorily, if att with stout copper nails, so that not than one-third of the entire leng the shingle is exposed to the weath

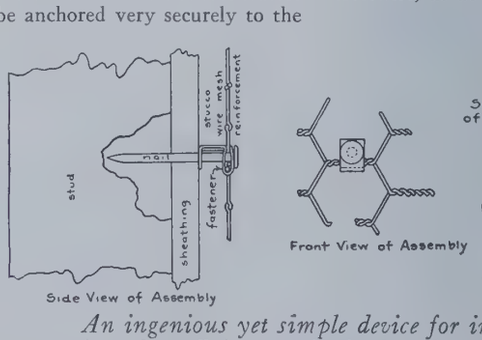
Trees should not be planted wh storm may overturn them agai building.

To summarize the requirements hurricane-proof timber house: th tural foundation or site must be from erosion by wind or water; the l ing must be anchored by large bo a heavy concrete foundation; its u pinning and walls must be stiffly b against horizontal thrusts; its win must be protected by strong shu its roof rafters must be anchored t walls, and its roof covering should asbestos shingles well nailed and lapped.

Where hurricanes do not occur, or tile roof coverings have stood w severe earthquakes, provided eac dividual tile, however flat the pit the roof, is securely nailed, preferab a long copper nail. The practice of ing only an occasional tile, leads t struction of the tile covering dur severe shock. Wherever a tile or covering is used, the frame of the b ing should be unusually well br because of the great concentrati dead weight, due to the tile or sla the top of the building. The same caution in regard to bracing a where a flat roof is covered with a slab of reinforced concrete.

It is much easier to construct a b ing, one story at a time, in the ma suggested (see sketches page than to employ the so-called 'ba design,' a method where the in the exterior walls are contin from foundation to roof; also, in ing on top of the plate of the wa low, the floor joists have a more n certain support. The advantages sessed by balloon construction continuity between stories in the ing of the exterior walls, and decr shrinkage in the exterior walls at levels when the timbers become dr cause the shrinkage of timber lengt is very much less than its shri crosswise, as at joists and plates.

Continued on pag



An ingenious yet simple device for increasing the efficiency of shock-resistant construction is this metal fastener designed by the author for fastening stucco wire mesh reinforcement (see text)

Outwitting the Elements

Continued from page 380

building is erected by stories, ts of the greater shrinkage at els, caused by the shrinkage of ıay be avoided at the outside necessary, by the insertion, e the joists and between the f short uprights to transmit the om plate to plate, when the rink. Furthermore, since the in- rtitions in both stories ordinar- ıt come vertically above one an- is not possible to apply balloon tion to them, with the conse- that the effects of differential nt, due to shrinkage of joists ng interior partitions, are to bear on the interior plastered vhich, ordinarily being only are less able to withstand the distortion without cracking, the outside walls of stucco with etal mesh reinforcement. For asons, construction by stories referable.

ion for Piping. It is exceedingly nt that the architect make de- ovision in the framing plans for g, so that the plumbers will not elled to mutilate or remove im- supports, braces or ties in order ll their fixtures. This duty of itect should not be delegated arpenter. The best method is to piping between double walls.

neys. If a one-flue brick chimney more than about seven courses he roof line, it is practically im- to construct the chimney so that will not be severely injured in a arthquake, unless the entire top, onsiderable distance below the e, is inclosed in a steel cage, a ction both expensive and un- If the mortar is lean, the top s; if the mortar is rich, the top ff in one mass at the roof line. metal stays, extending from to the top of a brick chimney, ly operate to push the top over n earthquake, instead of anchor- he fundamental difficulty is that asonry cannot withstand much or bending. It is not flexible. wo-story dwelling houses rein- oncrete chimneys are strongly ended. The minimum thickness ete should be 4 inches; the mix- : 2 : 4. The lining of the flue e of terra-cotta, which, during tion, serves also as the inside ireplaces should be lined with he amount and position of the inforcement are matters of de- ny case, but, for a one-flue re- concrete chimney at least four rrugated vertical steel rods are d, inclosed by horizontal square f $\frac{5}{16}$ in. steel, spaced 9 inches rtically.

STUCCO EXTERIOR

best specifications are those of erican Concrete Institute. They tled: 'Standard Recommended for Portland Cement Stucco.' roceedings, American Concrete e, Volume 19, pages 471–488. 923.)

ever unifying tenacity and lat- dity are required, board sheath- uld first be nailed to the frame, ly diagonally, before the stucco is applied. Tests have shown h sheathing supplies one half of ral rigidity of the building.

Preparation. At all door and window openings where projecting wood trim occurs, at the intersections of roofs and stucco walls, and at the tops of parapet walls, there should be proper flashing, preferably of copper. Then the sheathed exterior walls should be entirely covered with a damp-proofing layer of tar-soaked paper or composition, applied in horizontal strips, and overlapped so as to shed water. For best service, stucco finish should be limited to vertical walls. For a height of 2 or 3 feet above ground surface, it should be protected from the discoloration due to backsplash by an anchored veneer of brick.

Metal Reinforcement. This should be a wire mesh galvanized after weaving, and so woven that when in position on the wall the wires are sloped in both directions at 45 degrees with the horizontal, because they are then in the most advantageous position to resist distortion. The weave should be of such pattern that the wires lie in straight lines, thus developing the full resistance of the wire in preventing cracks in the plaster. The meshes should not be larger than 1 inch in size.

There are numerous patented designs of metal fasteners on the market. A design by the writer is shown on page 380. This design permits the use of an ordinary nail. Thus common wire nails may be used in the fasteners along the studs, thereby structurally attaching the stucco reinforcement through the sheathing to the studs. When attached in this positive manner, the stucco plaster becomes in reality a layer of reinforced concrete next to the sheathing, and actually helps brace the building.

Mortar. The binder should be portland cement. If used to make the mortar 'work more smoothly,' any lime added should be in the hydrated form, but not in excess of one-fifth the volume of the portland cement, otherwise the strength of the mortar will be reduced more than 10 per cent. The sand should be clean and graded in size, because a graded sand makes a denser, less absorptive mortar. The mixture for all coats should contain about 3 cubic feet of sand to one sack of portland cement. The plaster should be applied in three coats, and be 1 inch in total thickness. The first two coats should be roughened just before setting, so as to increase the bond between coats. The second coat should be applied on the day after the first coat, or as soon thereafter as possible, but the third coat not less than one week after the second coat. All coats should be kept moist by spraying for at least seven days after application. Such curing, by keeping moist, is frequently neglected; but it increases the strength very materially. Plastering must not be done during freezing weather. If the stucco coating is applied during freezing weather, or if the moisture in the plaster freezes before the plaster has become thoroughly hardened the result will very likely be failure of the stucco. The third or last coat should be vigorously troweled to make the surface as smooth as possible. This compresses the pores or voids in the plaster, and, by making the outer layer less absorptive, will prolong the life of the stucco. The surface may be troweled smooth, and yet be undulating, if so required architecturally.

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Below we offer three sensational Dahlias:

Ida Perkins—This won erful white won the Garden & Home Builder Achievement Medal at Boston this year. It is, we believe, the best white Dahlia introduced to date. Upright grower; flower of heavy texture and a remarkable keeper. A grand exhibition flower variety and as clean a grower as you will find in any garden. **Tubers, $10.00 net.**

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SOUTHERN CALIFORNIA GROWN DAHLIAS

WHERE Nature is kind and dahlias mature and develop their full growth. My tubers are strong, healthy, field-grown stock, grown on virgin soil without the use of fertilizer. My prices are reasonable.

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Dahlias and Delphiniums

Queen of the Garden Beautiful, a prize taker in all the shows this year.

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Burns Hybrid Delphinium. A new crop just gathered.

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Of Large Field-Grown, Budded Roses, Dahlias, and Gladioli

To give the *American Rose Amateurs* also an idea of the exquisite beauty of the Dahlia, the Queen of Autumn Flowers, and of Gladioli, the rivals of Orchids, the Padre offers on all rose orders amounting to not less than $25.00 of very large California field-grown, budded plants or on their own roots if preferred, $5.00 worth of either Dahlia tubers, or Gladioli bulbs of his great California Gold Mixture, or also named varieties, if preferred.

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N. B. Dahlia seed. Do you realize the importance of good Dahlia seed? On account of our unusually long growing season for Dahlias, way into December, we are in California in a position to produce seed from the most double varieties. The best and most beautiful Dahlia varieties are hand hybridized so that the two parents of the seed are known. But also mixed seed may be had as long as the supply lasts.

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THE ROSE FARM

***Purchase* (near Rye Lake)**

Box G WHITE PLAINS, N. Y.

Christmas Shopping in the Big Stores

Continued from page 323

the services of the store to the most casual stroller down its aisles. Rest rooms, writing rooms provided with plenty of free note-paper, reception rooms were added, the comfort of the buyers becoming quite as important as the merchandise for sale.

And still it grew! With the demand for reliable materials for the home, with the increasing knowledge on the part of the public as to what constituted good furniture and furnishings the stores started campaigns of education among their sales force so that they could understandingly answer all questions and give aid. This was not enough. The public needed concrete examples of well-furnished homes and so rooms were arranged in the stores, with authentic period furniture, with the best of modern fittings, attractive, livable rooms to tell their story to every chance visitor.

The stores had taken another step—they had become museums. Still realizing that this did not fill all the home-making needs, they added trained decorators to their staffs, men and women fitted to solve the decorative problems of their customers.

Could there be any further service such stores could render? There was, and it has been rendered, the Personal Shopping Service.

These Personal Service Departments are usually under the supervision of a highly trained, interested, wide-awake woman who knows the merchandise of her particular store as its very owners can never know it. She has assistants as interested as herself. When some puzzled man writes in vaguely about 'a nice gift for my wife,' the department at once writes him for a few more particulars: Upon his reply, suggestions are sent him, not a haphazard, careless list, but one keenly supervised. If he lives in or near the city, he is asked to make an appointment to see the goods selected. If he is stopping at a hotel, the collection is sent him. Should nothing suit him, he is under no obligation.

At Christmas time, such departments are prepared to give especial aid. One store carries this Christmas aid throughout the year.

Nor is this service for our own citizens and English speaking people alone. There are linguists connected with these bureaus that will speak to the foreign shopper in his own tongue, explaining all the merchandise, buying for him, interpreting for him, explaining to and for him.

There is still another Christmas service that such departments will render: they will, if desired, shop with the customer. When stores are so crowded, this means more than is understood at first reading of that sentence.

Browsing through Bookland at Christmas

Continued from page 374

Whimsy, fantasy and imagination delightfully woven.

'The Magic Forest' by Stewart Edward White

Great adventure—Canada—Indians—a Boy!

SALAD

'Now We Are Six,' by A. A. Milne

A new and wholly delightful set of verses about Christopher Robin.

DESSERT

'The Rocking Island,' by Edwin M. Love

A vastly amusing dream-story of Teddy and the Travel Man.

MENU

For Boys and Girls—Ten to Twelve

APPETIZER

'Toby Tyler' by James Otis

A circus, a dear boy, and a lovable monkey.

SOUP

'The Wonder-Smith and his Son,' by Young

Great deeds and yarns from Irish folklore.

FISH

'Understood Betsy' by Dorothy Canfield

The interesting life of a little girl on a Vermont farm.

MAIN COURSE

Choice of

'Dr. Tam O'Shanter,' by Mabel Robinson

How a collie made over a spoiled girl.

'What Happened to Inger Johanne' by Zwilgmeyer

An amazing Norwegian child and her daily life.

'Shen of the Sea' by Arthur B. Chrisman

Whimsical Chinese story, the Newbery prize book for 1926.

SALAD

'The Jungle Books' by Rudyard Kipling

Mowgli the wolf's adopted boy and jungle lore.

DESSERT

'Merry Adventures of Robin Hood' by Howard Pyle

Rollicking life in the greenwood.

MENU

For Boys and Girls from Twelve Up

APPETIZER

'Prester John' by John Buchan

Stirring times in an African rebellion, by a master tale-teller

SOUP

'Sons of Kai' by Henry Beston

Great stories of American Indians.

FISH

'The Kingdom of the Mind' by June E. Downey

How our minds work and how they can be trained.

MAIN COURSE

Choice of

'Downright Dencey' by Caroline Snedeker

Nantucket and its people of a hundred years ago.

'The Living Forest' by Arthur Heming.

Nature-lore in disguise as an adventure story.

'Ships and Cargoes' by Joseph Leeming

The romantic story of transportation on the seven seas.

DESSERT

'This Singing World' by Louis Untermeyer

Splendid verses and poems for young people.

'The Winged Horse' by Joseph Auslander and Frank Ernest Hill

Inspiring verse and how to understand and love it.

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Four Wonderful Varieti

ELIZABETH DINSMORE, (Dec.) Br Apricot.

EUGENIA L. BIDDLE, (Hy. Cact) Yellow.

HILDESIA, (Dec.) Pink and white.

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Sworn to and subscribed before me this teenth day of September, 1927.

[SEAL] (*Signed*) Frank O'Sulliv

(My commission expires March 30, 19

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Use part of your Christmas savings to cover the first small payment!

Of course, she's a regular fellow and will like whatever you give her. But here's a chance to do something handsome and provide a *real* Christmas thrill!

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Frigidaire, by all standards of comparison, costs less than any other electric refrigerator.

So don't hold back at Christmas time. Do the handsome thing this year. But *do it now*—while Frigidaire Distributors can still promise Christmas deliveries.

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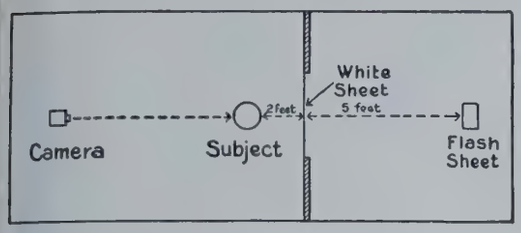

Diagram showing arrangements for making silhouettes by flashlight

The Making of Christmas Silhouettes

Continued from page 315

ficiently, if more than a head and ulders image of the subject is desired. window should be selected which ad- s an abundance of unobstructed light, ugh it is best not to work against ual sunlight.

f a tree or some other dark-toned ect can be seen from the position of camera the window will not make a npletely white background. The ole theory of silhouette-making is the uring of a white background that is ch more strongly lighted than the e of the subject toward the Kodak. rious schemes can be figured out to such a background.

As silhouettes are intended to repre- t shadow images that are void of ail, the negatives from which they printed must be contrasty, so it uld be well to instruct your finisher develop for extreme contrast. Sil- uettes should be printed on very con- sty paper—No. 4 Velox—in whatever face desired.

When anything outside the area of the kground shows in the negative, it be 'blocked out' by applying East- n Opaque, with a spotting brush, to back of the negative. Outlines of tumes, as well as other silhouette out- es, can be modified by this method, lesired.

Two methods are extensively used for tering and placing designs on sil- uette greeting cards. One is by mak- as many prints as are wanted of the houette, and then, on the white mar- gins that surround it, drawing design and lettering on each print. The other method is used chiefly by advanced workers: they draw design and lettering on only one print, then photograph this so as to obtain a negative from which any number of cards can be printed.

When this process is employed, the back of the camera must be exactly parallel with the card, and the card must be uniformly illuminated. White images on black backgrounds can be secured by printing from a positive instead of a negative.

The following table states the size of flash sheet to use for making silhouette negatives of various sizes, when the subject is placed 2 feet in front of the background and the flash sheet is ignited 5 feet behind it.

With cameras that have rectilinear lenses use Stop No. 4.

With all single lens cameras use the largest stop and ignite the flash sheet at a distance of 3 feet, instead of 5 feet, beind the background.

Camera sizes	$1\frac{5}{8} \times 2\frac{1}{2}$ $2\frac{1}{4} \times 3\frac{1}{4}$	One No. 1 Eastman Flash Sheet
Camera sizes	$2\frac{1}{2} \times 4\frac{1}{4}$ $2\frac{7}{8} \times 4\frac{7}{8}$ $3\frac{1}{4} \times 4\frac{1}{4}$ $3\frac{1}{4} \times 5\frac{1}{2}$ 4×5	One No. 2 Eastman Flash Sheet
Camera sizes	$4\frac{1}{4} \times 6\frac{1}{2}$ 5×7	One No. 3 Eastman Flash Sheet

Trees of God

Continued from page 372

nded appearance in its soft green or that is very beautiful.

Christmas Holly is universal in the rit of its use, wherever grown; and a distinctive and beautiful Christmas coration has no rival for the purposes which it is so well adapted

The Ilex family is a large one; indeed, re are about 175 species, some decid- us, but it is only the evergreen ones it are popularly considered to be olly.'

They are found in North and South erica, in tropical, semi-tropical, and a v in temperate zones; in Asia, a few Africa, England, and some in Aus- lia and Continental Europe. Any tree shrub of the genus Ilex is called lly. Ilex aquifolium, the European lly has thick glossy spiny-margined ves and persistent brilliant red ber- s. It is a great favorite in English rdens and numerous varieties are tivated there. There are more than varieties of this one species.

In America it grows very well on the cific Coast from British Columbia California and in a few isolated eltered spots on the East Coast from ng Island southward.

American Holly (Ilex opaca) is tallest oad leaved evergreen which grows naturally in a number of states. It is a large tree with thick branches, and thick spiny leaves not so shiny as in the English, which the plant otherwise closely resembles. It bears fewer berries as a rule but it is valued none the less in the Southern States in which it grows and helps to make a gladder Christmas.

The Christmas Berry (Photinia arbutifolia), popularly called Holly in California, is very similar in appearance to the English Holly, both in leaf and berry, though there is actually no relationship. It is distinctive in its vivid beauty and quantity of berries. All of the other related species grow chiefly in southern and eastern Asia.

A Chinese Christmas Berry which closely resembles the California tree or shrub also grows in California, but its antecedents are Asiatic. It is distinguished by its lovely leaves, delicate white flowers, and profusion of berries. A peculiar characteristic of the Chinese Holly is, that some of its leaves turn red in autumn and persistently remain red during the winter.

The Japanese Holly (Ilex crenata) having small shiny spineless evergreen leaves and black berries is largely used in ornamental shrubbery planting, but has no festive association.

Curved-eave greenhouse on the estate of Mr. Frank N. Seiberling, Akron, Ohio. Chas. Sneider, architect.

A Symbol of the Well-Appointed Residence

"King" Greenhouses are symbolic of the discriminating taste of those who know and appreciate the finer things of life. Their gifts of beautiful flowers the year round and the pleasantness of a palm room in the coldest weather are the details that complete the well-appointed home.

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Southern Evergreens for Holiday Greetings

A box of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

Special Prepaid Box Prices

Case N.—500 Assorted Galax and introductory assortment of Balsam, Holly, Leucothoe and Ground Pine. Splendid value, to get acquainted..... $3.50

Case P.—2,000 Assorted Galax, 50 Leucothoe Sprays, 25 Fern Sprays, 6 Fir branches, 1 lb. Bouquet Green, and 6 sprays choice Holly..... $10.00

Case O.—1,000 Assorted Galax, with extra-nice assortment from all of above evergreens..... $6.00

Case Q.—4,000 Assorted Galax and extra quantities of all. This beautiful collection will be enough for yourself and to divide with all your neighbors. XX Special Value..... $15.00

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SHOP WINDOWS OF MAYFAIR

By Shirley Paine

Why not let us shoulder your shopping worries? Merely write Shirley Paine, care Doubleday, Page & Co., 285 Madison Avenue. New York, enclosing a check for the article you wish, and she does the rest. This service is entirely without charge of any kind.

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Elephants for luck: in real tusk ivory, mounted on leather hand-tooled in gold. Cigarette box, 50 capacity, is cedar lined, $15.00. Bridge set with two packs, score pad and pencil, is $20.00; Match case, 2½ x 2 inches, is $5.00 postpaid within 75 miles of New York

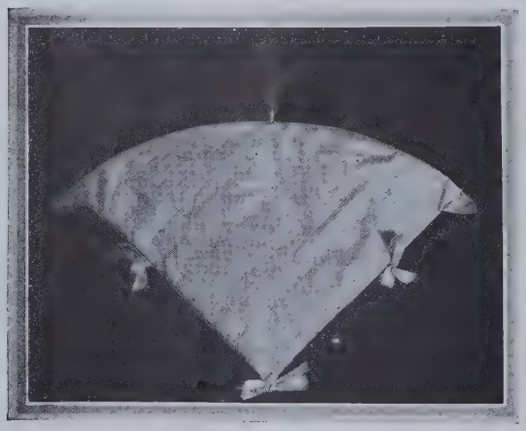
The sheen of fine sterling to delight you. The pepper mill, for epicures, is after George III—$20.00. The tea strainer with stand is George II—$25.00. The sugar nippers are George II—only $10.00. The tea caddy is George III with lid for measuring—$20.00

For centuries Wedgewood has meant the best in ceramics. In these days of imitation it is good to find the real thing. Tea pot, sugar, creamer, with six cups and saucers are but $42.00, and candlesticks $11.50 the pair. Safe arrival guaranteed

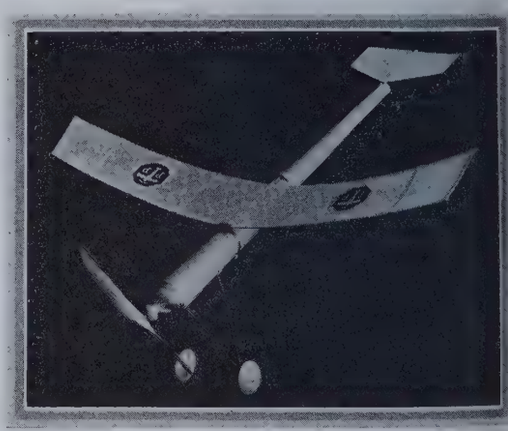
Magazine covers for baskets! *Country Life, Garden & Home Builder*, or *American Sketch* covers appliqued to metal waste baskets to your order, $8.50. Delivery 10 days

This electric clock under glass is guaranteed to run five years *without battery renewal*. It is 10½ inches high and distinctly good looking. A $50.00 check to Shirley Paine is the answer

Two fine modern ceramics, by one of Vienna's foremost artists and hand finished in heavy glaze—green splashed with orange and silver gray in drip effect. Flower holder 14 inches across branches, 12 inches high. Price $17.50. Bowl is 11 inches across, three inches high, $13.50



Hangers scented with old lavender for milady's exquisite gowns, covered in fine taffeta—yellow, gold, orchid, pale green, filled with Yardley's lavender sachet. Singly, $5.00; set of six, $25.00; postpaid within 100 miles of New York



The Spirit of St. Nicholas—via Shirley Paine! Driven by strong rubber bands, this plane really flies ($3.75). Tubular yellow wood fusilage; reinforced linen wings and rudder; 24" overall. A speedy entry for your next model plane derby

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THAT small table or occasional chair so long wanted and needed may well be your Christmas gift this year. Perhaps a nest of tables, beautifully finished to harmonize with your home furnishings, or a serviceable coffee table, cigarette stand or wall bookshelf will be your choice. Or again, for the Nursery—a child's Ladder Back Chair with rush seat, finished as you choose. There are hundreds of pieces of Colonial and modern designs illustrated in the Leavens 40 page "Finished-to-your-Order" Catalog. It describes the Leavens way of buying furniture, finished, stained and decorated to harmonize with the interiors of your home. Write for it. William Leavens & Company, Inc., Div. 12, 32 Canal St., Boston, Mass.

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To light the fire. They're 11¼" long, 500 in a box. The box is held upright in a colorful japanned stand, red or green.

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Carries logs easily without soiling clothes or spoiling dispositions. Of canvas with sturdy leather handles. Folds flat and hangs up when not in action.

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Holds bag, suitcase or steamer trunk at just the right height for packing. Saves many a kink in the back. Finished in mahogany, walnut or ivory.

"I declare, yours are the jolliest gifts in my pack!" *laughed Santa Claus*

"WE'RE happy to hear that," we replied with a thrill of pride. Because here at Lewis & Conger we think Christmas gifts should be gay and original and enchanting—fun to receive and to give. But Lewis & Conger gifts don't stop there. They're also useful. We insist upon that, too.

Come into our store if you can and see for yourself the hundreds of gifts. But if you live too far away, you can order by mail the ones pictured.

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Just press the button to get a light for cigar, cigarette, and even a pipe. A handy little affair that's safer and more convenient than matches. Bronze finish, 6" high, 5 feet of cord.

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The song is loud and clear, and better than that of most real Canaries.

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We have also an automatic accordion that is a wonderful invention.

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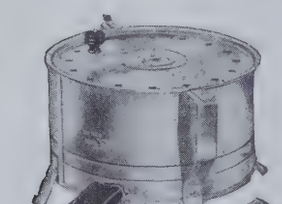

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SPECIAL

New Electric Popper with Italian Spiral Bowl.

GRANDMOTHER'S old wire corn popper, shaken over an open fire, now has a sophisticated grandchild—an electric corn popper, attachable to any electric outlet. And it pops corn as white and crisp and delicious as grandmother used to make. Nickel finish, 8½ inches diameter, complete with cord and plug. The Naples pop corn bowl is quaintly crude with the mark of hand manufacture. Sunny yellow, Capri blue or green, 9½ inches diameter. Complete set for $5.00. SEND NO MONEY. We give FREE five day trial. Mail coupon today.

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Send me One Pop Corn Set as described above, with the understanding that I may keep it five days for free examination, and at the end of five days I will either return it to you, or send you my check for $5.00. Please also send me a FREE copy of your 168-page catalog of jewelry, silverware and gifts.

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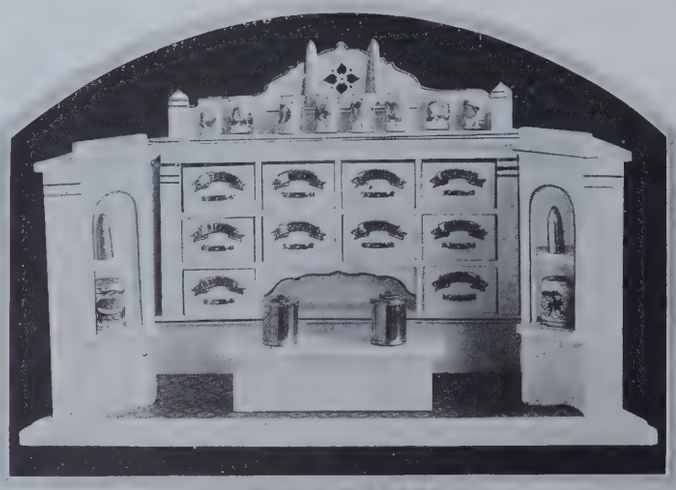
City..... **State**.....

SHOP WINDOWS OF MAYFAIR

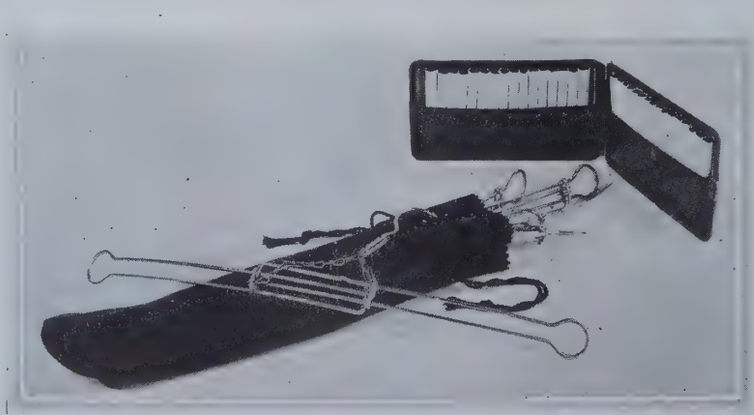
Shopping Service



A complete grocery store at $6.00, ready for business! White enamel 20 inches wide, blue and gold trim; pair of scales, 14 cans with colored labels, 4 cheeses in colored foil; 10 drawers with brass name plates

All dog lovers will be charmed with this realistic lamp of fine translucent china, 11 inches high in brown and white or black and white. An electric fixture inside takes an ordinary bulb. Safe arrival guaranteed, $15.00

What can we give the company President? A 22 inch 'fitted' suitcase and tray of best London tan cowhide, suede lined—for the week end. Equipped with two large crystal flasks; 2 smaller ditto; 10 gold lined cups, four of which screw on shaker top; a fine 1 quart shaker; ice thermos container; funnel; two boxes for cigarettes or sugar, with hinged tops; one knife, silver handle; long stirring spoon; combined bottle opener, can opener and corkscrew. Price $150.00 and worth it!



Men's presents for real use. The fine sheepskin bag holds six folding hangers strong enough for overcoats, and modestly priced at $3.25. The cigarette case holds 32 without overloading! Tan pigskin $7.00, or black pin seal, $7.25

Individualistic Art Objects

No. 4217.—Elephant Book Ends
Pair $24.00

RENA ROSENTHAL
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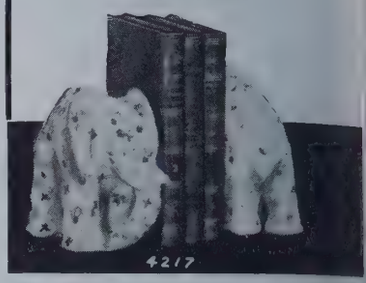

Only 9-inches in diameter are these Miniature

HOOKED MATS

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$2.00 Square with Tan Ground
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We shall be happy to send our *Gift Folder* on request.

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(Patent Applied For)

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28 inches long
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This beautiful Colonial Fireside Wing Chair is upholstered in denim or your own material. A delightful and always appreciated gift.

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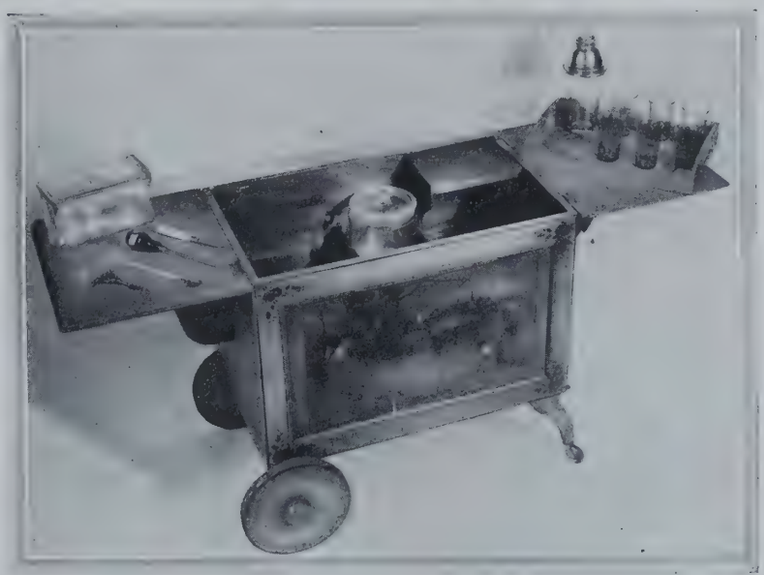
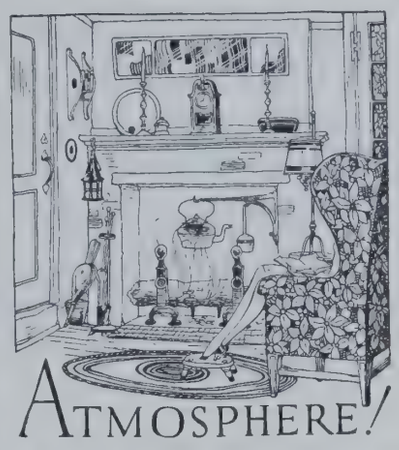
Shopping Service

Leather equipment must be smart. The 52 inch round lead is hand-sewn bridle leather, $3.50. Collar to match is of the choke type, for a strong dog, price $2.25. The heavy harness is double-sewn and can be flat or round, very fine and strong, $3.50. The lighter things are flat leather enamelled in bright colored Scotch plaid for the popular terriers. The 48 inch lead—$3.75, collar $2.25, harness $3.75. Square bell 35 cents, with strap

Two styles of slicker, yellow oilskin, and green leatherette: $1.50 for toy dogs; $2.00 for terriers. The individual towel is $1.00. The tie-out stake of heavy nickled steel is $1.25. The field bell has a clear sweet tone, 50 cents. Biscuit, bone and ring are solid rubber, $1.00, 50 cents and 75 cents respectively. The 'Katnip ball' *meows* when the dog bites it and and also makes a fine ball for the kiddies, $1.00



This smartest of refreshment carts is the answer to mine host's prayer. No more white rings on pet antiques. Cock-tail head and tail swing out to support top. There are four heavenly shades of lacquer antiqued—Chinese red, jade, parchment and black; either in hand-raised Chinese design or fine English sporting prints on the sides. There is a humidor drawer for smokes or 'extras,' a built-in oak board for slicing. Equipment includes: tray, ice bucket, fruit container, shaker, six glasses, jigger, openers, stainless knife, stirring spoon and ice pick. Racks hold five bottles. I have arranged a special price of $125.00 which *includes all* of above items delivered within 100 miles. Send cash, or mail $25.00 check to Shirley Paine, balance C.O.D. For $3.50 extra a music attachment plays 'How Dry I Am' and 'Show Me The Way To Go Home'



ATMOSPHERE!

IT isn't always necessary to build a new house to achieve "atmosphere". When remodeling or making slight alterations, the use of forged iron hardware provides an accenting note of great beauty for a small investment. Hinge straps, knockers, shutter dogs, handle sets, and so on, quickly alter the aspect both of entrance and interiors.

McKinney supplies all essential forged iron pieces, in authentic designs and handsome finishes, completely rust-proofed. The workmanship is superb. Prices have been held at a remarkably reasonable level. Your local Builders' Hardware Merchant should have McKinney Forged Iron on display. Send direct for beautiful Brochure illustrating all pieces. McKinney Manufacturing Co., Pittsburgh, Pa. Offices: New York, Baltimore, Chicago, San Francisco, Montreal, Toronto.

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Please send me, without obligation, the items I have checked:

☐ 5 plates showing details of lanterns
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No. 502

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Maple....$71.00 Mahogany....$64.00

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Top—36" x 25"
Height — 25"
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Maple....$38.00

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No. 211

Top — 18" x 13"
Height — 24"
Mahogany..... $28.50
Maple..... $31.00

Full freight allowed

C. R. HOOD STUDIO
31 Newbury St. Boston

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DELBROOK AIR MOISTENERS

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Delbrook Air Moisteners are used in hospitals and in healthy homes everywhere.

Four for $5.00

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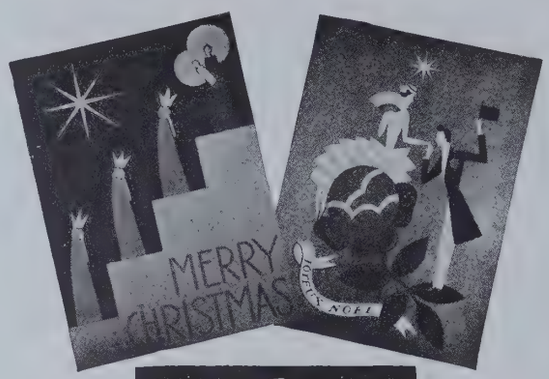
SHOP WINDOWS OF MAYFAIR

Shopping Service



At last the modern Christmas card! To the ultra-smart the *nouveau* touch is decidedly in this season. Extremely French, unusual in color and vivid execution. A generous assortment comes complete in a large envelope bearing a Christmas Morn *motif* for $7.50, of which these six are samples

Made in a rude shop high in the Tennessee mountains, quaint sturdiness of these chairs charms you. For tiny tots, seats 9" high, $2.50. Half-way chairs, seats 12" high, $4.00. Choice straight or rocker. Prices prepaid east of Mississippi

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VASES and Jars of high-fired terra-cotta create an atmosphere of gracious hospitality and add charm to doorways, sun-rooms and halls.

Catalog listing 300 numbers including bird-baths, sun-dials, benches, and other decorative terra-cottas, sent upon receipt of ten cents in stamps.

GALLOWAY TERRA COTTA CO.
3214 WALNUT ST. PHILADELPHIA.
Established 1810

As a reader of the GARDEN & HOME BUILDER, you will be glad to know that we have arranged with the American Gladiolus Society to offer a combination of

(1) a membership in the American Gladiolus Society.
(2) their monthly bulletin
(3) a year's subscription to the GARDEN & HOME BUILDER

For Only $4.00

The newsstand price of the GARDEN & HOME BUILDER alone is $4.20. Membership in the American Gladiolus Society is $2.00. Thus you save $2.20 by accepting this offer.

The bulletin issued by the Society is beautifully printed on coated paper and contains much useful information. This will be mailed to you regularly each month.

Subscribe for, or renew your subscription to the GARDEN & HOME BUILDER, taking advantage of this special offer. Send your order to the American Gladiolus Society, 77 South Avenue, Rochester, N. Y., or direct to us.

Doubleday, Page & Company

The BAY STATE NURSERIES

GREETINGS

WISH to take this opportunity to
ank our many friends for their cor-
l pport during the past season.
My beautiful landscape effects will be
it of and planned by the side of a
re this winter.
wish to do our part, and a letter or
f inquiry will be immediately an-
el.
he spring the Bay State Nurseries
ll ve a choice stock of EVERGREENS
CIDUOUS TREES—SHRUBS and
DY GARDEN PERENNIALS that
ll in with the most exacting plans.
1928 catalog will be ready for dis-
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URSERIES
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High Grade Stock
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Catalogue on Request
ADORRA NURSERIES, Inc.
STNUT HILL PHILADELPHIA

Christmas Cake of Famous People

Continued from page 322

of cookery. He is particularly interested in the cakes and when asked to name his favorite Christmas cake, he replied that he had a hundred! Visions of this great man feasting on mounds of gay holiday confections rose up before us, but the recipes which he gave us for two revealed that his favorites are grand enough for the exalted kitchen in which they are prepared:

GATEAU MONTPENSIER, RITZ

Whip up over the fire five eggs with seven ounces of sugar and when a little warm take off the fire and whip until cold. Add one-fourth pound of flour, then one-half pound of almond paste moistened with white of eggs and then three and a half ounces of butter melted and a little kirch. Bake in a well buttered mould dusted with chopped almonds, in a moderate oven. When done, let cool and then brush all around with apricot jam and garnish with chopped roast almonds. Or soak by sprinkling with a thin kirch flavored syrup, then ice with white icing and decorate with crystallized fruits. (M. Diat used a wire whip; almond paste can be bought at any confectioner's or high class speciality grocer's; non-alcoholic kirch can be bought at an importing grocer's.)

GATEAU REGENTS

This is Chef Diat's other Christmas cake. Pound well one half pound of blanched almonds with a little orange blossom flavoring. Work up well fourteen egg yolks and one pound of sugar. When well mixed, blend in the pounded blanched almonds and one-half pound of butter, melted. Bake in a well-buttered mould (dusted with either flour or finely chopped almonds) only three-quarters full, in a moderate oven. When done, cool, brush over with apricot jam, ice with white icing and decorate with crystallized fruits.

BOHEMIAN FRUIT TARTS

Blanche Yurka finds time in spite of playing in a Broadway theatrical success, to use her amusing little Bohemian kitchen decorated in the designs of the native land and to make, at least, one recipe which she knows by heart. It is for fruit tarts particularly in demand by her guests at Christmas parties.

The tarts are called, Kolácky. This is Miss Yurka's recipe:

Assemble one cup of butter, the yolks of five eggs, the whites beaten stiffly, one cake of yeast mashed to a soft paste, one quart of sweet cream, one tablespoon sugar, the grated rind of a lemon, one quart of well sifted flour, and a pinch of salt. Mix the butter, egg yolks, adding gradually the yeast, sugar, lemon rind, salt, the whites of the eggs, then the flour and cream, stirring smoothly until all are blended together. Work all together into a smooth dough until it no longer sticks to the mixing spoon. Then stand aside, letting it rise to twice its bulk. When risen, roll out, cut into rounds the size of a teacup, fill the center with a stuffed prune or a dab of cottage cheese, fold over the tarts, let rise again, until twice the size, sprinkle with finely chopped almonds and bake in a moderate oven.

EMIL FUCH'S PUDDING

One recipe in particular, a Christmas pancake pudding, is a favorite at the table of Emil Fuch's, famous painter and sculptor, for his mother used to prepare this dish during the Christmas holidays, and for old times' sake and for its goodness it is still a favorite with Emil Fuchs. It comes brown and fragrant to his table and second helpings are always in demand.

Cheese Pancake Pudding. The Pancakes:

1 cup flour
½ cup milk
2 yolks of eggs

Mix thoroughly, put in it a little salt and one-eighth of a teaspoon baking powder, add the whites of two eggs beaten to a stiffness and mix very slowly. Put a little butter in the pan and pour a thin layer of the batter in the pan when very hot. They are ready for the filling when fried to a golden brown.

The Filling:

½ pound pot cheese
½ cup sour cream
3 tablespoons sugar
A few raisins and a little salt
3 yolks of eggs well beaten
3 whites of eggs beaten to a stiffness

Add a little lemon peel and a few tender raisins for taste. Mix well and fill pancakes. Roll them and place the pancake rolls in a pudding dish. Bake half hour in slow oven.

PAUL ROBESON'S CAKE

Not so many years ago a young negro student, Paul Robeson, graduated in law from a university; then the world heard of him as the brilliant star of O'Neil's 'Emperor Jones.' This winter he is to sing American negro music in Paris as well as in the principal cities of Italy and Spain, Germany and Austria. But wherever he is on Christmas day, he will be a-hungering for the cake which, according to Mrs. Robeson, 'he is very fond of. It is a southern, dark rich cake, and delicious.' It calls for:

2 pounds raisins (seeded)
1 pound dried currants
½ pound finely sliced citron
½ pound butter
½ pound brown sugar
1 cup molasses
1 teaspoon each, grated nutmeg, cinnamon, cloves, mace
6 eggs
½ pound flour
2 teaspoons baking powder
1 gill French brandy

Beat the butter and sugar to a cream. Add the spices and the yolks of six eggs (beaten well). Add the molasses and the flour sifted. Beat well. Add the fruit, and brandy. Mix well. Add the stiffly beaten whites of six eggs and the baking powder. Line the baking pan with a well-buttered paper and bake nearly four hours in a moderate oven.

WILLY POGANY'S CAKE

The popular conception of a mural painter is supposedly a solemn individual who takes himself very seriously and whose thoughts are as far above food as his painted figures are above the gaping observers on the floor below. But Willy Pogany who paints enchanting murals, turning bare walls into richly glowing panoramas of beasts and men and trees and sky, comes down to earth at Christmas time,

Continued on page 392

Prevention or Cure?

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Christmas Cake of Famous People

Continued from page 391

long enough to eat heartily of old-fashioned fruit cake.

The recipe for his favorite cake is:

½ cup butter
1½ cups sugar
¾ cup milk
2 teaspoons baking powder
4 egg whites
1 cup black walnut meats
2 cups flour

Cream together the butter and sugar. Sift the baking powder into the flour, and add it alternately with the milk to the butter and sugar. Fold in the stiffly beaten egg whites and lastly beat in the nut meats, finely cut. Use a shallow pan and bake in a moderate oven for about twenty-five minutes.

The Icing: Invert the cake (for the bottom is apt to be smoother) and dust it with powdered sugar. Stir into three cups of confectioner's sugar enough milk to make a paste that can be spread. Melt in a double boiler one-half cake (one quarter pound) of unsweetened chocolate, add a teaspoon of vanilla and beat into the sugar paste until smooth. If it becomes too stiff to spread, add a little more milk; if too moist a little more sugar. Spread on the bottom and sides of the inverted cake while it is still hot.

COCONUT FRUIT CAKE: PACHMANN

Vladimir de Pachmann has been known in recent years, especially to audiences in America, as 'the grand old man' of the piano.

He believes that the hard work and strain of his unusually long artistic career has been made possible because of his lifelong attention to dietary standards. Simple foods well cooked, is the rule in the beautiful household of the Palletelli family in Rome, in which he makes his home. While their Christmas cakes are the highly spiced and gayly decorated cakes of the Italian festive board, there is always a special cake made for the little gray haired man who occupies the seat of honor at their table. The recipe for Coconut Fruit Cake, Pachmann:

To make this cake which is much more American than the cakes usually found in Italian kitchens, use one cup of butter, three cups finely sifted sugar, one cup of milk, one-half cup of brandy, (or non-alcoholic brandy flavoring), one-half cup of orange juice, three and a half cups flour, eight eggs, two teaspoons baking powder, some spices mixed; half a teaspoon of grated nutmeg and half a teaspoon mace, with two teaspoons baking powder and one-fourth teaspoon salt. One large, heaping cup of freshly grated coconut, one pound finely shredded orange peel, and three-fourths cup of blanched almonds chopped fine, must be on hand.

Cream the butter and sugar, then add yolks of the eggs well beaten, sift the spices, salt and baking powder with the flour. Add it with the nuts and chopped orange peel and coconut, then the stiffly whipped whites of the eggs, mix thoroughly. Bake in a loaf pan or a fancy fluted cake pan, for about an hour and a half. No icing is desired.

BILLIE BURKE'S PUDDING

On the table toward the end of the festivities at the home of Billie Burke Ziegfeld, and her famous husband Florenz Ziegfeld, comes the plum pudding cake, without which their Christmas dinner would seem no dinner at all. Their cook makes it after this recipe which is printed here just as Mrs. Ziegfeld wrote it down:

Put into a big bowl one cupful each of finely chopped suet, seeded raisins, cleaned currants and granulated sugar, three cupfuls of soft bread crumbs and one each of shredded citron and orange peel. Put in 4 eggs one by one, each being mixed thoroughly with the other ingredients before the next one is added. Next ½ cup milk, ¼ cup brandy, 1 teaspoon of cinnamon, 1 teaspoon of nutmeg, clove and allspice mixed—the grated rind of one lemon. Mix thoroughly, then fill a large buttered mould, leaving scarcely any room for it to swell. Tie a thickly greased and floured cloth, or a piece of oiled paper over the top and fit on the cover as tightly as possible. Put into a steamer or arrange some cords so it may be suspended from the inside of the cover of the kettle in which it is boiled. The boiling water should reach nearly to the top of the bowl. Boil seven hours steadily, taking care that no water boils into it, and that the water is boiling when the pudding goes in, and is not allowed to stop.

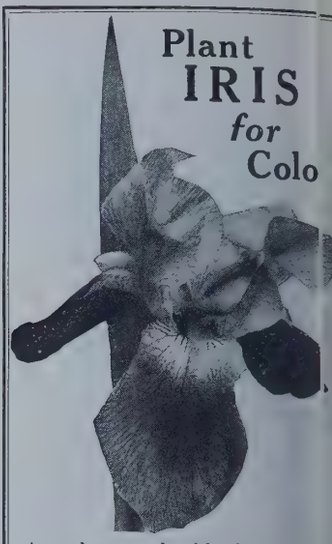
On Christmas Day it can be reheated in the mould in which it was made. When sending it to the table stick a sprig of holly in the top, put a border of blanched split almonds around the edge, and pour over the pudding a ¼ cup of brandy or rum, to be set on fire just as it enters the dining-room.

JOSEPH URBAN'S CAKE

In the Viennese home of Mr. Joseph Urban, architect, sculptor, painter, and designer, a typical Austrian Christmas cake is made every year at Weihnachten. It is a kouglaüf and this is the recipe, as translated from the Viennese cook book:

2 pounds of flour
1¼ pounds butter
8 whole eggs
8 egg yolks
1¼ ounce German yeast
4 ounces sugar
½ ounce cinnamon
grated rind of one lemon
½ ounce salt
1 cup cream
6 ounces blanched almonds

Place the butter in a mixing bowl and work for ten minutes with a wooden spoon. The butter should then be thoroughly creamed, add the cinnamon, sugar, lemon peel, about one fourth of the flour and three eggs beaten and the whole worked quickly together for a few minutes. Then add the remainder of the flour and eggs gradually still continuing to work the paste with the wooden spoon. When the whole has been mixed in, make a hole in the center, add the yeast which has been mixed with the salt and stirred into the cream, slightly warmed for the purpose. Work the whole thoroughly then pour this batter into a large mould, fancy fluted one preferred, which has previously been buttered and lined with the almonds. Bake the kouglaüf in a moderate oven. Its color should be a bright reddish yellow, when done. Sprinkle with cinnamon and sugar. Serve to one's family and best friends!



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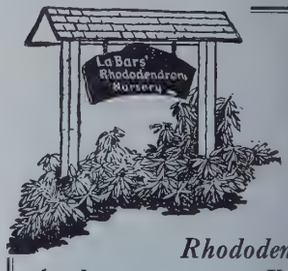

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AT ALL BOOK STORES

Dinner Tables for Christmas Day

Continued from page 317

nent homes. There is not the ce of great formality but there charm of intimate livableness he careful setting that signifies

little trees are used here as an in- al note for the place cards and well have some small token or ly wrapped joke-gift attached to But it should be kept small and enough not to have the effect of ing the table. Please note how l of the sizes are chosen and how he height of the center piece s with the candlesticks, the area table and the little trees. All of elements have to do with that but elusive word—charm. The loth has a beautifully patterned and the decorator has kept the s of its design in the simple in which she has set the round y. It gives all of the variation the an stand and it is a frank part decorative line.

h of the pleasant decorative ef- f any table, Christmas or no nas, comes from the careful plac- d scaling of the articles upon it. and flowers must be neither too -Christmas temptation is pretty —nor too small. Candlesticks e right in height to control the s and goblets or glasses often or mar the entire composition. g of holly for this particular oc- may be profuse—or discreet. We hosen to be discreet here for two s; we prefer it, and in the case of le set in the living-room, it is a etter not to have it too gay and ting. It makes a much pleasanter ment for the double use of the

milar treatment is shown in the (page 316) of the small dining- where the treatment is a little ormal. The trees are used again as s for the place cards and in this case, the holly follows the line of the striped table cloth and is set in cross fashion out from the rock crystal bowl containing the roses. The walls here are soft cream, the curtains green with cream and red figures which tie in beautifully with the bright red, green, and white packages and the little tree on the dresser top—that has been cleared for the purpose.

When evening arrives, there are always those who would partake of food from custom, if not sheer necessity. And for them, and the other visitors, we have planned and set the tea table in a corner of the library (page 317).

Against the cream walls, yellow Venetian blinds and deep toned tan and old blue of the Fortuny print curtains, the maple furniture with its load of gleaming silver, red and white roses set amid their green, the colorful cakes and candy form pleasantly inviting suggestion. The little tree is placed by the window in its bright green glass vase—a very happy thought instead of the usual ugly container. And the bright bunches of holly are quite delightfully piquant in the windows—a perfect size for the space. The result is an immediate impression of invitingness—with quite sufficient suggestion of festivity and something out of the ordinary type of decoration. It is a delight not to have a drooping piece of holly spoiling the entire effect of the softly toned old sampler against the wall—no great fat, overgrown wreaths at the windows. The table has distinction in itself—it is interesting—and one would really like to be there.

After all, it takes but a few touches to make a table festively attractive, and it may be done with very, very little expense if the hostess will concentrate her attention upon delightful color and quiet but choice arrangement instead of ostentation. And it is infinitely more inviting.

Stories of Other Days

Continued from page 329

ne of them are so marvelous they he heart ache at the thought of rs and years during which young where cramped and bright eyes d in the making of them. Fortu- the making of samplers practically t about 1875 and we hope and feel will never be revived. It is all ell to regret that woman have lost eautiful skill with the needle but if d only be had at the sacrifice of od's joys, by all means let it go! oldest sampler we have in this y was made by Loara Standish as born in 1623 and died before She was the daughter of Miles sh, that sighing old soldier who ave recovered from his passion beautiful and coy Priscilla and d somebody else. Loara's sampler e in the regular English style in nd browns, and it hangs to-day rim Hall. Plymouth. It reads:

), Guide my Heart that I may do ny Will
ill my heart with such convenient ill
conduce to Virtue void of Shame will give the glory to Thy Name.
Loara Standish is my name.'

There seemed to be at one time, not so long ago, an endless supply of samplers on the market but they have been so diligently picked up by collectors that nowadays a really beautiful and perfect example is exceedingly rare and very high in price. Their value, of course, depends on the date, the quality and quantity of the work, on their condition and upon any unusual or unique feature in workmanship or design. Rare samplers are greatly appreciated by collectors and are kept carefully under glass, but the more crude and simple ones are often used for pincushions or table mats or appliquéd on pillows. I confess to having a delightful sampler made up into a desk pad. It is carefully stretched on card-board and, of course, gets no hard use as all the writing is done on the under cover. It is displayed to advantage and is greatly admired on my old maple desk, and it is hard to think of anything more appropriate for the purpose. Just the same, in spite of my constant joy in it, it worries me. It ought to be under glass. Their gentle, quaint, appealing loveliness will vanish and we shall miss it as we might the perfume of a long lost old-fashioned garden.

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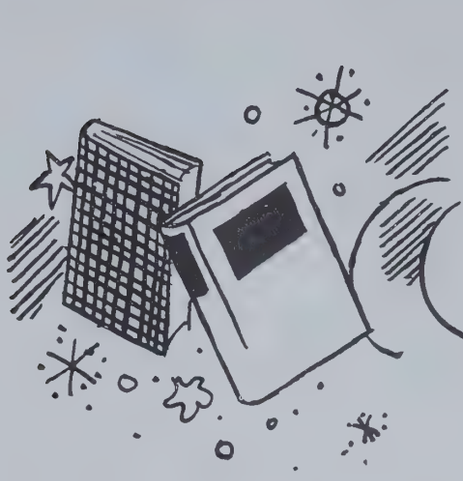

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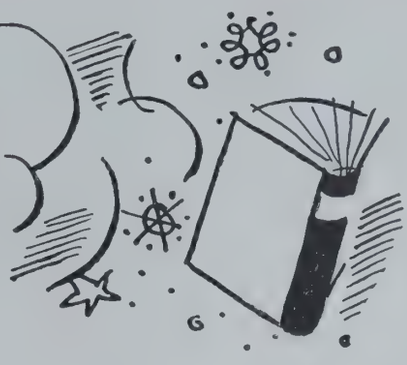

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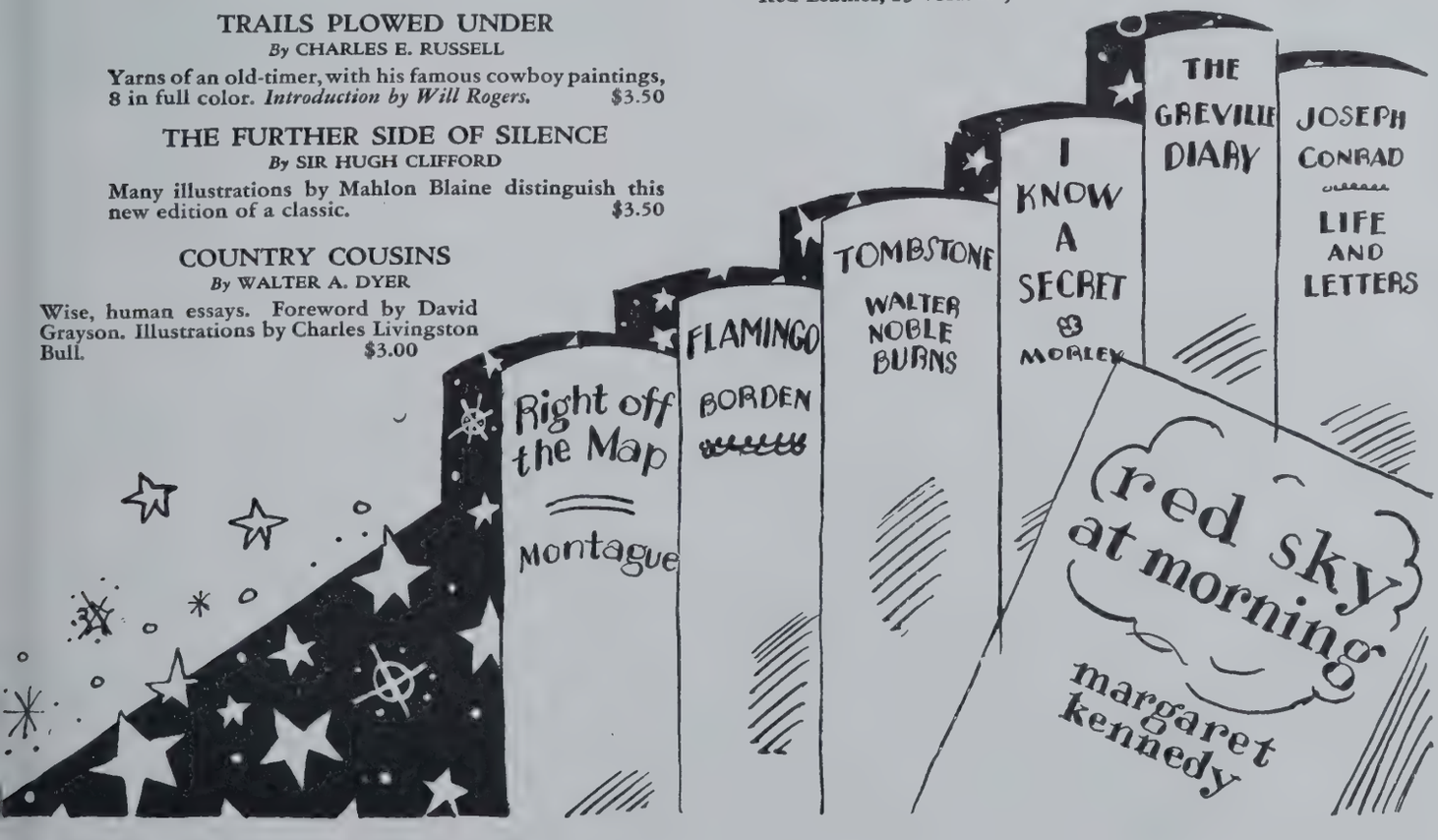

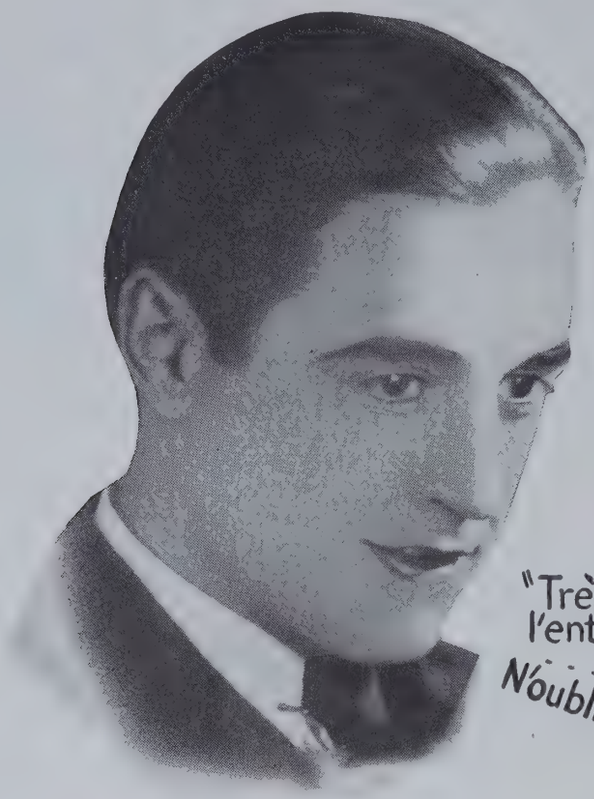

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The Grim Mr. Haley Sat Amazed

—as Stevens casually broke into French

"HERE, Stevens, this call is for you," Mr. Haley said.

"For me?" Young Stevens was visibly surprised—and embarrassed.

"Yes, for *you,*" Mr. Haley answered rather curtly.

In a flash Stevens remembered. He had been expecting a call that morning, and now it had come to the last place on earth he wanted it—in Mr. Haley's office. It was the first time, too, that he had been called into the President's office. He took the receiver and spoke.

"Hello, René, how are you?" Then, to the complete amazement of his employer, Ralph started to speak in French! *"Très bien—je vous rencontrerai à l'entrée de la bibliothèque à cinq heures et demie. . . . Pouvez-vous bien trouver le chemin? . . . C'est bien . . . N'oubliez pas . . . Au revoir."*

When Ralph put down the telephone Mr. Haley was gazing at him curiously. Ralph felt an explanation was necessary.

"I'm sorry the call came here," he apologized. "A friend of mine telephoned to make an appointment. He hasn't been in this country long and he doesn't speak much English."

"I see. You're not French yourself, are you?"

"No indeed, Mr. Haley," Ralph smiled. "But I have always wanted to speak French, so a short while ago I began spending a little of my spare time in picking up the language."

Mr. Haley was impressed. Here was an unusual chap, he thought. He was *accomplished.*

For a few moments they chatted together about French. Haley mentioned a trip he had recently made to Paris.

"A buyer whom I met in France is coming to see me to-morrow evening," he said. "Do you think you could come to my home and help me entertain him? I know even less French than he does English."

"I'll be delighted," said Ralph.

The following evening Ralph helped entertain M. François Glenneau, Mr. Haley's French client. Glenneau took an instant liking to young Stevens, largely, perhaps, because of his knowledge of French. The conversation was animated and continuous—Ralph responding to the Frenchman's keen wit and sprightly observations with complete confidence. While Haley listened, understanding little, but edging in a cautious word now and then, Stevens and Glenneau discussed business and other subjects dear to the Frenchman's heart.

Haley was delighted. "Imagine," he told the Vice-President of his company next day—"Imagine what a 'find' for us that boy Stevens is. He doesn't know it yet—but he sails in two weeks for Paris to close a deal with the Marchand people. Stevens is going far with us—you can bet your life on that."

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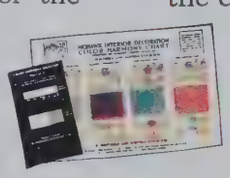

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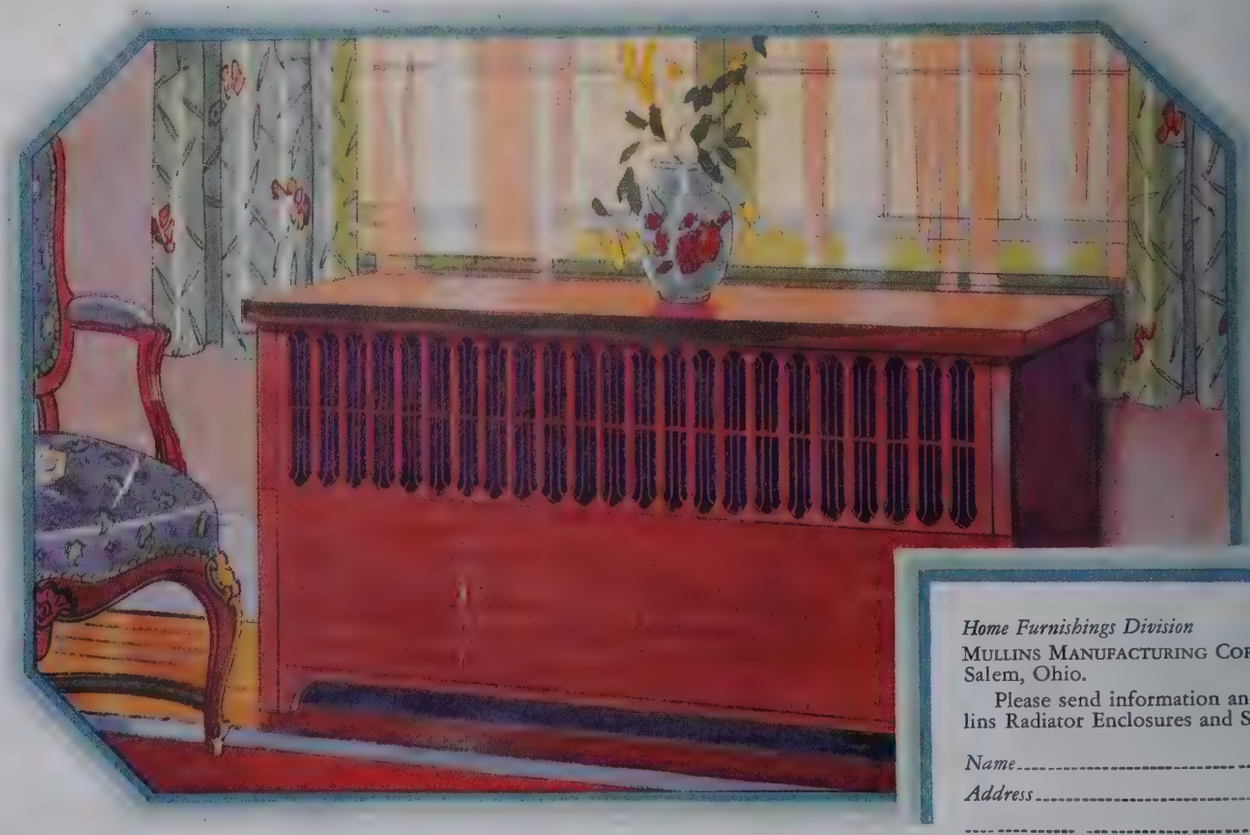

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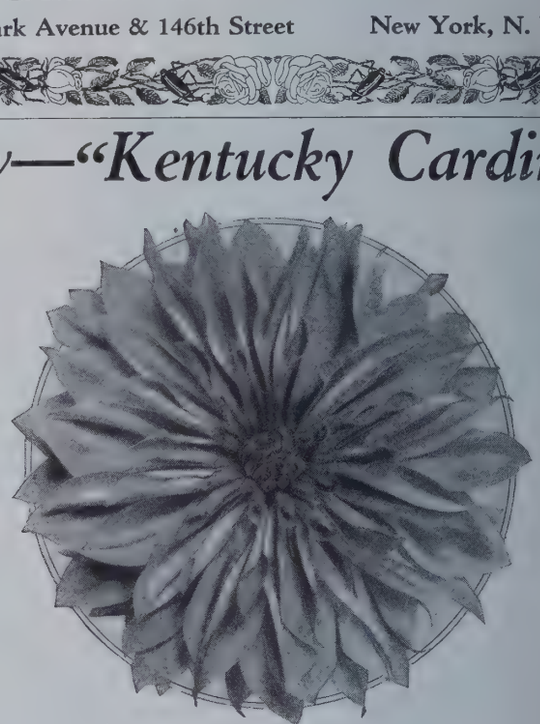

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The GARDEN AND HOME BUILDER. January, 1928. Vol. XLVI. No. 5. Published monthly by Doubleday, Page & Co., Garden City, N. Y. Subscription price, $3.00 a year. Entered as second class matter at Garden City, N. Y., under the Act of Congress, March 3, 1879.

A Timely Word
) you who would be Forehanded

) YOU who seek the newer things in hardy nts and rock plants, allow us to make a ggestion. It happens that we have 50 new ngs that have come through with colors ing on every one of our so called endurce tests.

In no sense are they therefore, mere novies. Every one of the 50 is a proven, worthy dition to your garden. Our suggestion is, at appreciating these new things are of cessity somewhat limited in quantity, that u send for the catalog at once so you can t your order to us timely.

Send Now For Catalog

Aside from containing full descriptions and illustrations of the 50 new friends, this 1928 catalog is particularly replete in descriptions and generous in illustrations. It's devoted solely to hardy plants, and the alpine and rock plants. Ready for mailing first of February. Make sure of an early copy. Send now for yours.

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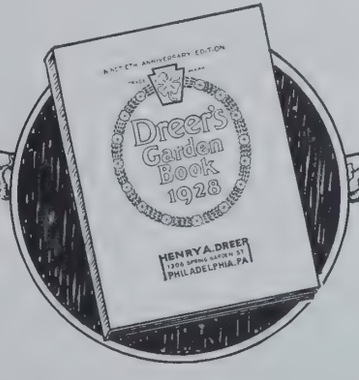

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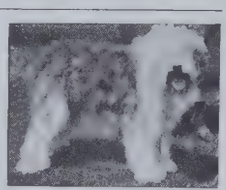

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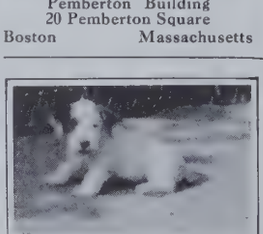

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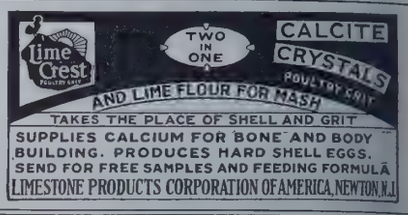
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Californicum, cream color.
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Or I will send 100 bulbs, my selection of five named species, for $3.50. Half collection for $2.00. Either postpaid.

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GIVE it an enchanting setting by having it peep out from a screen of evergreens. Don't delay—the years go quickly. Make your planting this season and let Nature be doing her perfect work in making the home more beautiful and valuable each and every year.

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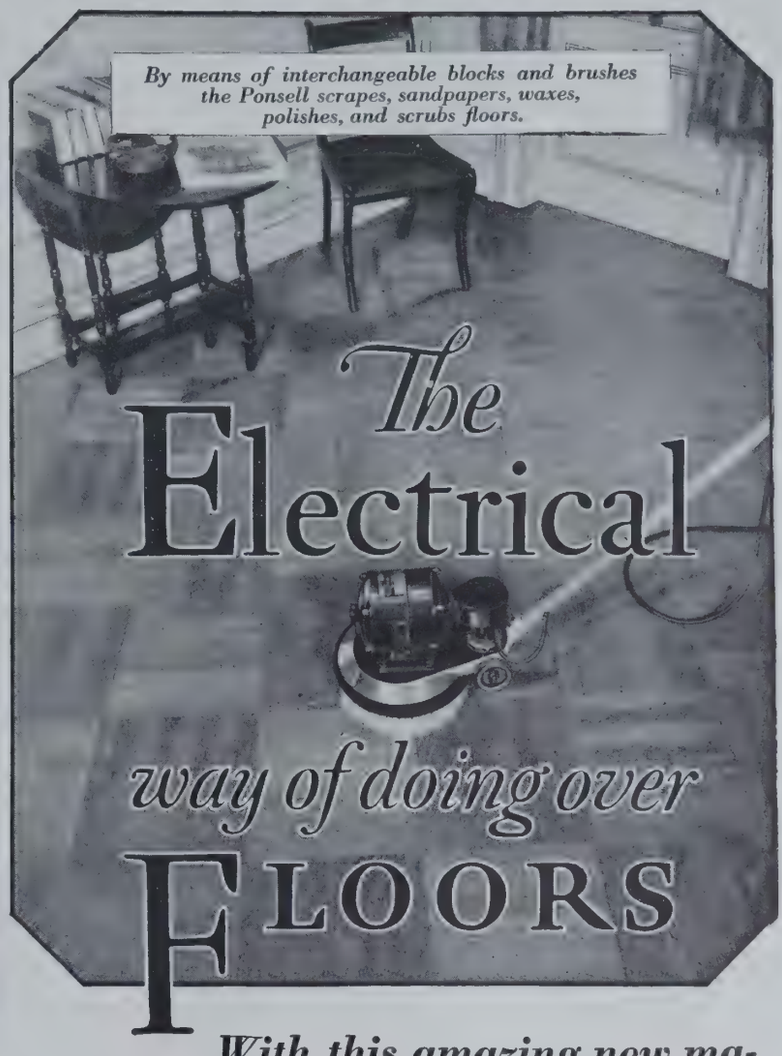

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With this amazing new machine you can scrape and refinish them yourself

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Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

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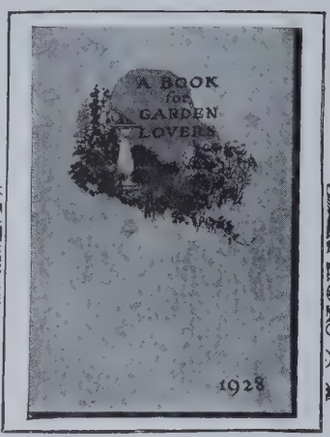

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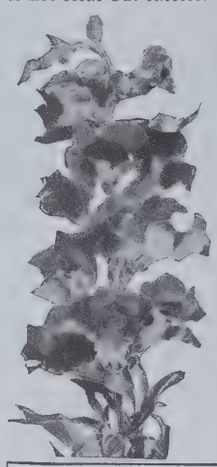

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GARDEN & HOME BUILDER

Contents for JANUARY 1928

The Livable House Number

VOLUME XLVI NUMBER 5

Cover design by Lurelle Guild

		PAGE
Come Into the Garden	*Leonard Barron*	405
Where the Pleasantly Formal Pervades		406
Your House and Its Grounds	*L. W. Briggs and J. F. Yewell*	407
Livable Houses You Can Have		409
A Living-room for Those Who Love the Classic	*Pierre Dutel*	417
A Native Bulb for Woodland or Rockery	*M. Emerson Main*	419
A Southern Garden of Diversified Features	*Charles F. Gillette*	420
Denmark's Contribution to the Household Crafts	*Ellen D. Wangner*	422
Four Ways of Furnishing the Livable Room		424
Three Versions of the Feminine		428
Serving Coffee at the Fireside	*Alice Foote MacDougall*	429
Some Newcomers in Flowerland		430
Building for Keeps	*Philip B. Knobloch*	432
A House Built for Keeps		433
Modern Fashions in Wall Finishes	*Robert W. Sexton*	434
Where Sunlight Serenely Falls		436
Letting the Sunshine Through	*Keith Henney*	437
Cactus as a Hobby Plant	*George H. Pring*	438
The Novel in Furniture Fabrics		439
The Lath House	*Edna Betts Trask*	440
Practical Plans for Little Gardens—I. The Gold Garden	*Grace Tabor*	441
Up-to-date Devices for the Home Owner		442
Among Our Garden Neighbors		444
Your Garden in the Month of January		448
A Practical Outdoor Window Box		463
Hearthstone Editor's Chat		464
Shop Windows of Mayfair	*Shirley Paine*	472

Building Better Houses

Announcing an Award for Houses of Good Design and Construction that are Built to Sell

TO FOCUS attention upon and stimulate public interest in the better type of building, GARDEN & HOME BUILDER is now offering its Achievement Medal as a mark of recognition for houses which come up to standard.

Many people prefer to buy their homes already built, thus eliminating delay and pother. There is much to be said in favor of this point of view, particularly for busy folk who are not overly insistent upon individual expression. At any rate the fact remains that houses built to sell are shooting up in rapidly increasing quantity and that our present concern is to assure the purchaser his money's worth. Unhappily in this field of activity, as in others, unscrupulous speculation is rife, and up to date the prospective owner has nothing to safeguard him or assure him of a sound purchase. Fortunately, however, there are a number of legitimate participants in this great game of home building who are satisfied with a fair profit and sufficiently conscientious to do the job well; 'merchant builders' they are sometimes called in contradistinction to the cheap-souled speculator who is willing to 'gyp' the poor unsuspecting buyer to the limit.

Development companies and merchant builders throughout the country are invited to participate and make this contest a success. Two medals, one in silver and one in bronze, will be awarded to the two leading contestants in each of six groups of states as listed on page 468 where the details are given.

LEONARD BARRON, Editor *LUCY E. HUBBELL, Managing Editor*

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

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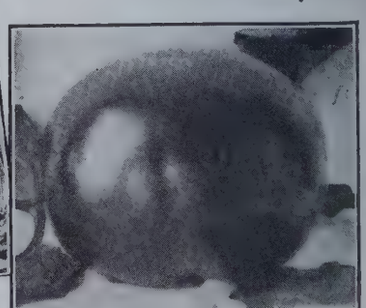

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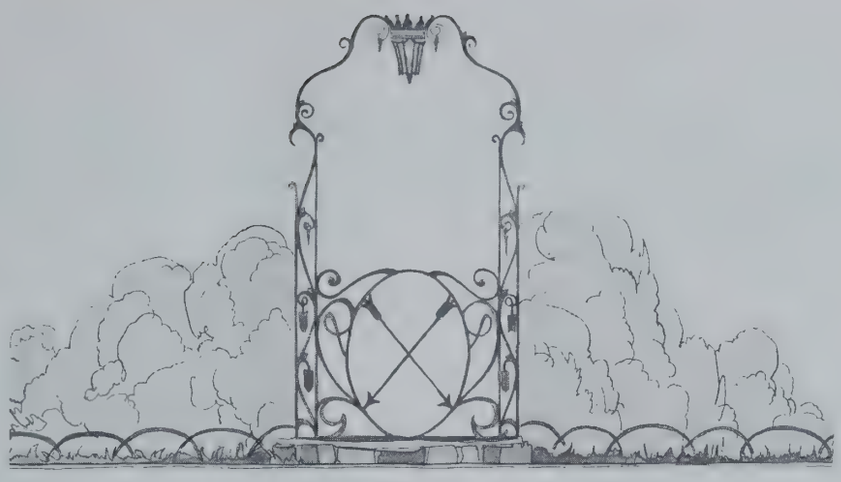


Come Into the Garden

I GREET my gardening friends with feelings of both confidence and satisfaction, in what I shall be able to offer them in the pages of this magazine during the coming year. And in offering you the wishes for a really 'Happy New Year,' the opportunity is taken to lay before you some of the things which it will be our effort to contribute towards it. Would that I could visit you—each one of you—in your own familiar garden where I could see and enjoy with you the result of your care and effort; yes, and to exchange condolences over our disappointed aspirations! But physical limitations make it possible to do this only in imagination and in spirit. The while I turn to my own garden and feel with you all the thrills, the joys, and the trials and tribulations of the succession of events. As the spring unfolds, I enjoy with you the Daffodils and the Tulips, and then as we progress through the growing year, with the Lilacs, the Irises, the Peonies, and the Roses—all of which herald in the great overwhelming rush of summer bloom when in an ecstasy of riches we hardly know which is the favorite. And so on through the periods of the Larkspur, the Phlox, the Dahlias, and the Chrysanthemums. I am, of course, merely touching the 'high spots' but I am with all of you (and each one of you) in your particular fancy.

Also I look in the rock garden with its everchanging and ever-revealing scintillations of hidden beauty, or the more practical realities of the fruit and vegetable garden that cater somewhat to the more stern necessities of existence. Quite apart from that they also have their delights in that they are equally vibrant with growing things. But what are the messages that will come to you?

You will meet in these pages from month to month the picked specialty writers such as Dr. Forman T. McLean on Gladiolus; Prof. A. P. Saunders on the Peony; Dr. J. Horace McFarland on Roses; Mrs. Thura Truax Hires on Irises; Mr. Derrill W. Hart on Dahlias; Mr. Adolph Kruhm on Vegetables. Could I offer you better?

Then as to the other more general features in the making of your garden and fitting it adequately to its place: Prof. L. W. Briggs, Landscape Architect, who is by no means unfamiliar to our readers, and Mr. J. Floyd Yewell, an architect with national recognition, combine to explain the proper association of the home you live in, the building itself, with the ground on which it stands as a self-contained unit. I need say no more but ask you to turn to another page of this month's issue for the first contribution of this helpful and practical series.

Among those that will talk to you about the more worth while plants to put in your garden and the better varieties of the kinds you already know that will give you greater returns of satisfaction for the same amount of effort that you used before: Prof. Stephen F. Hamblin of the Harvard Botanic Garden; Prof. A. C. Hottes of the Ohio Experiment Station. Prof. M. G. Kains will interpret the improvements in fruits and how to handle them, for indeed there are better things to be grown in the home garden than are commonly realized in everyday fruit philosophy. A newcomer as a regular contributor to our pages is Mrs. A. P. S. Peckham who so ably represents intensive interests of the associated garden clubs and has been very active in the wider work of the New York Botanical Garden. She will come with personal messages of the very popular garden plans.

Then in the practical details of how to grow popular plants of the day and the other good things that ought to be popular or were popular in the past and ought to be redeemed, Charles H. Totty, T. H. Everett, and T. A. Weston will lend assistance. Those among others.

Do you want to make a garden of individuality, of character, or to fit a given peculiar location? We come to your assistance with a series of designs and planting plans that have been specially designed for the readers of this magazine in all parts of the country, and which are to be presented month by month. The services of such recognized and competent garden designers as Clarence Fowler, Grace Tabor; Charles F. Gillette, representing the South; Harold Hill Blossom of New England; Ralph Griswold the Mid-western section; Arthur H. Carhart, Colorado and its region; and, representing the Pacific coast, Florence Yoch and others, have been engaged to serve you. That is practical help for the little garden indeed, and in the routine work month by month you will have the able counsel and advice both for growing and handling plants outdoors and under glass of the associated writers in the month's reminder where, as in occasional other articles, the amateur may turn for the practical hint of the moment; what to do, when, and why.

As to that bugaboo of pest and disease, it is always with us. We will give timely interpretation of how to carry the warfare of defense and destruction into the very camps of the multitudinous enemies that seem to harass the gardener, and every turn may be controlled by intelligent operation of modern appliances with modern tools and machines.

There is much need to be said about recent applications of research to easing garden work and bettering the results. One by one we come to realize that the very evils that we face often work ultimately to our advantage. So we have new insecticides, fertilizers in new guise, modern food materials for the garden, modern high powered tools and machines of efficiency, all of which combined lessen the facts of labor and tend to the joyousness of gardening. In addition to all this, of course, there is the old-time basic appeal of the sheer pleasure and enjoyment and luxuriousness of the garden and its products. The enjoyment of handling living, growing things, and having them yield their returns in increasingly rich abundance, out of all proportion to the effort that is put into it—for the art of gardening still remains indeed 'the purest of all human pleasures.'

THE QUEST OF THE NEW

In more ways than one it seems to me that the activities of garden interest have at last approached normal for the first time since the Great War. Novelties are offered by the seed and plant trade in appreciable numbers and the forthcoming catalogs will have more of their old-time appeal and interest. The gardener loves the new; the hunt for novelty is the exciting stimulus that keeps him going on, and on, and on. Really it is not necessary that the new should be so transcendentally superior to the old. Sufficient if it be different. Standards of opinion may vary as to what is better, but difference is obvious.

Edward Barrow

Photograph by H. Bagby

WHERE THE PLEASANTLY FORMAL PERVADES

There is something extraordinarily restful about the ordered dignity of this garden with its all-season beauty of ivy and evergreens, and for the sensitive onlooker a subtle sort of delight in the varying heights and shapes of these growing things. There is, too, a satisfying unity between dwelling and grounds which bespeaks sympathetic and intelligent planning. Home of Mrs. Thomas F. Jeffries, Richmond, Virginia; Charles F. Gillette, was the landscape architect

When the plot drops away from the front the English type house with its terraces offers a fitting solution

Sketches by L. W. Briggs

Your House and Its Grounds—I. Choosing the Site

The first of a series on planning, designing and building of dwelling and garden as a unit from start to finish

L. W. BRIGGS, *Landscape Architect* and J. F. YEWELL, *Architect*

ONE of the great adventures of life, and one to which so many look forward with eagerness and high expectation, is the building of a home. To the family of modest income it means the investment of savings, gathered often through long years of toil and sacrifice. For those to whom the cost is not of prime importance it is probably mainly an exploration of the fascinating realm of applied art, a chance for self-expression in terms of their daily surroundings. To many it is both.

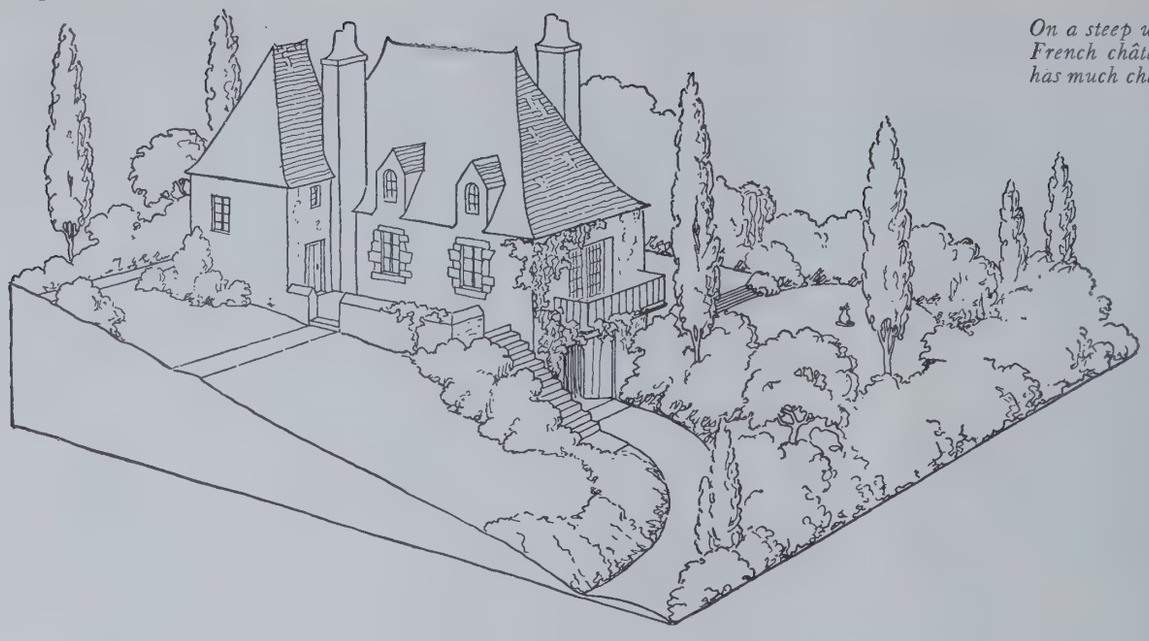
The idea of writing a series of articles to guide those about to build came from the observations by both authors of the serious and costly mistakes so frequently made by home builders who had gone ahead with this relatively large and important undertaking without competent advice or with none at all. Very often when a house or the grounds have been partly or entirely completed these people come to the architect or landscape architect with their troubles; usually, however, after much of the damage has been done and it is too late to correct the blunders without going to considerable, if not an absolutely impossible, expense. A dollar for prevention would have saved many needed for cure.

Trying, as they quite naturally were, to make all the showing possible for their investment, to spend money just for advice, even though from a trained and experienced designer, seemed very extravagant, especially when so many persons, builders and material salesmen, were so willing to give information on all phases of house construction free. In fact almost the instant the home builder has made up his mind to go ahead he is surrounded by a veritable swarm of glib free advice givers; all of whom will in reality be very well paid for their time and talk if they succeed in selling their products.

The authors of this series offer to those who are going to build information free from prejudice in favor of any type of construction or brand of material. This is one of the qualities of good professional advice which make it valuable. The architect or landscape architect who practices in accordance with the ethics of the professions does not receive any profit or commission from the sale of materials, but receives his remuneration for unbiased technical advice. The material salesman is working for his firm; the ethical professional man is working in the interest of his client.

Another important thing which makes the services of the architect and landscape architect of value is the artistic quality of their work, the result of adequate training and the study of the arts of house and garden design. The authors realize the feeling that exists among the builders of small houses that this

The Colonial home more than any other needs the flat or almost level site for its simple dignity



On a steep up-grade and sloping, the French château type of architecture has much charm, yet is not often used

type of advice is a great luxury, not only in itself but in what they fear are the attendant additions to the cost of construction. It is undoubtedly true that some members of both professions have helped to bring about this attitude through their inability, thoughtless or otherwise, to recognize the need of economy in such work. For those whose building budget is small and who have property of a character that does not require unusual construction, the authors recommend the purchase of ready-made house plans of artistic merit, and they offer in these pages advice on the selection of these to meet individual requirements, and also on the way these drawings should be used in order to secure the best results.

For the builder in the country or suburbs there is coming into rapidly increasing importance a comparatively new idea in home planning and construction; one which has great possibilities not only in added beauty, but also in the prevention of a number of frequent and unfortunate mistakes. This is the designing of the house and the grounds at the same time, and with regard to the very close connection between them.

The first, and one of the most important of the decisions the home builder is called upon to make is the choice of the property. The influence which the location, shape, size, orientation, and various natural characteristics of the land will have upon the development of it is far greater than is usually appreciated.

There are of course important factors in the selection of property which are obviously outside the scope of this article, such as transportation facilities, proximity of schools, the reputation of the district with regard to health and climate, the character of the streets and roads, the existence of conveniences such as electricity and gas, and the taxes or costs connected with these improvements. The water supply should be adequate and satisfactory. Where there are no sewers the subsoil should be sufficiently sandy to permit the building of sanitary cesspools or disposal plants.

In many localities there will be found two general types of residential property, restricted and unrestricted. In almost every case these restrictions are desirable and work for the good of the entire community. They vary greatly, and range from the simple statement that no building shall be used for business purposes to forbidding the cuttin down of trees of more tha a certain diameter.

The appearance of th buildings is frequentl subject to regulatio sometimes even to the e tent of requiring the a proval of the plans by committee of architects by the developing com pany. Allowing a group technically trained men t pass on house designs an excellent way of secu ing an attractive lookin residential community, f it is a means of preventin architectural atrocities or even mediocrities.

The position of the house on the lot i nearly always given consideration. It i generally set back from the street fro 20 to 50 feet, although under certai conditions nearer or farther. The dis tance is in most cases dependent upo the size or depth of the property, th point being to secure a wide appearin street, with vistas of lawns and shad trees, without encroaching too much o the space back of the house, which i really the most useful part of th grounds.

BOUNDARY RESTRICTIONS

The relation of the house to th boundary lines other than those o public highways is also frequentl specified, but is of less importance There has been a tendency to require that garages be put quite a distanc from the street, sometimes to the very rear line. There *Continued on page 454*

The Italian house will be very much at home on a site that rises from the street

Livable Houses You Can Have

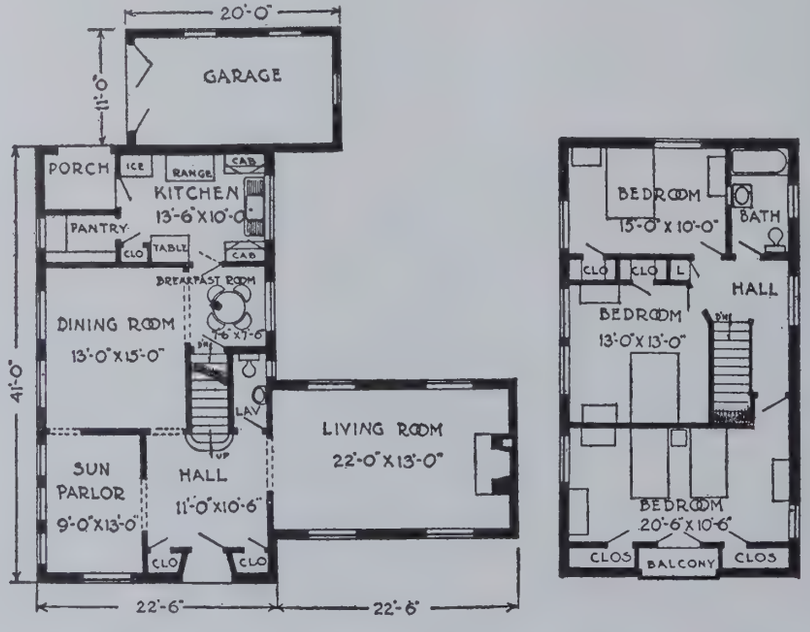
Practical and pleasant designs offered by the various associations—working plans and specifications available upon application to the editors

THE era of building is upon us with a vengeance—if statistics were lacking (which of course they're not) our own eyesight would prove it. Wherever one goes by motor or rail there are houses and ever more houses, big, medium-sized, little. Of these, generally speaking, the larger are well designed and constructed, a satisfaction not alone to their owners but to even the casual passerby. They please the aesthetic eye and the sound instinct for things well done—as individuals we are gratified, as citizens we consider them a national asset. At the opposite end of the scale are the strings of cheap, speculatively built houses-by-the-block, which not only offend every canon of taste but—far worse—are so hastily thrown together as to be mere flimsy firetraps. There really should be some type of legal control against such menaces to the lives and pocketbooks of poor unsophisticated *Continued on page 456*

LIVABLE HOUSES YOU CAN HAVE

Endowed With A Pleasant Enduringness

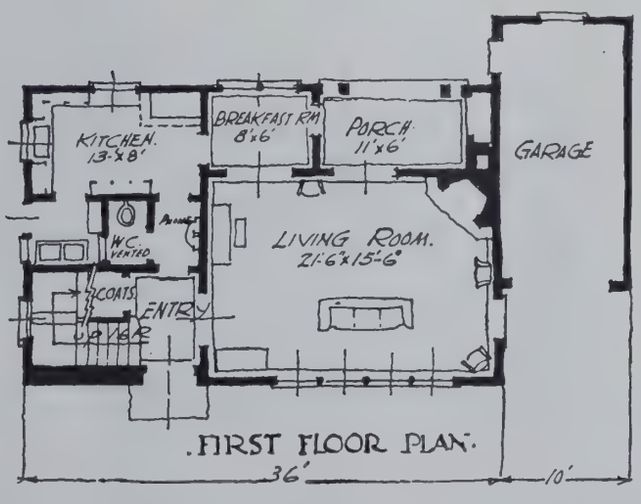
LOW in line and with an air of steadfastness about it, this house will appeal to the man who is not merely building for tomorrow but for a lifetime—and for some of us at least there is no greater satisfaction than the feeling we are driving down lasting roots, anchoring ourselves to some particularly favored or cherished bit of earth. The studio living-room with its hospitable chimney and wide windows is an attractive feature of this plan; the garage is attached conveniently near the rear porch; and, if desired, the sun parlor may be converted into an additional bedroom. This practical, modern, seven-room dwelling was designed for and is here reproduced by courtesy of the American Face Brick Association

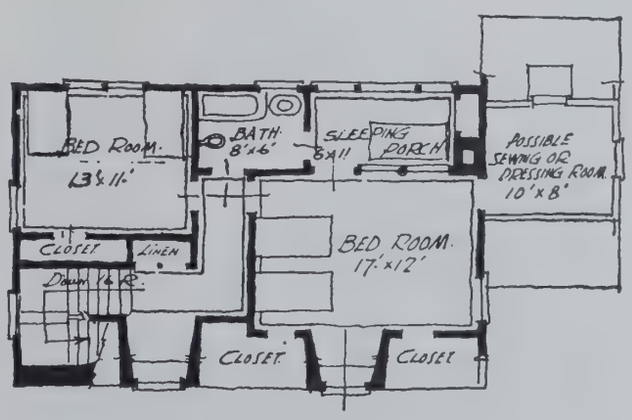


LIVABLE HOUSES YOU CAN HAVE

Distinction Marks the Small House

ABSOLUTELY without fussiness and yet with no hint either of the box-like, which too frequently characterizes small house construction, this happy design has achieved both individuality and repose. The somewhat unusual treatment of the second-story overhang with strong corbels, window groupings, and stalwart square chimney all contribute. A practical 6 x 8 ft. breakfast room is an improvement on the customary 'nook' and the 8 x 10 ft. space for sewing room above the garage is another useful feature. So skilfully has the whole problem been handled that at first glimpse it scarcely seems possible that this spacious looking dwelling will fit a fifty-foot lot, though such is actually the case. R. D. MacPherson, Architect; Harrison Clark, Associate. Courtesy of the California Redwood Association

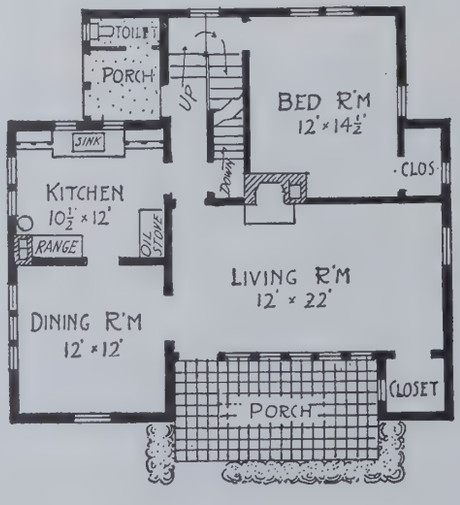


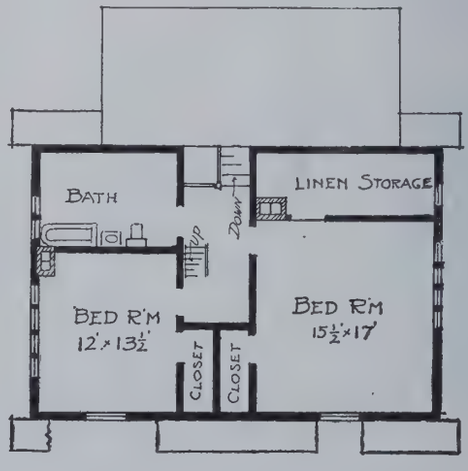


LIVABLE HOUSES YOU CAN HAVE

An Anne Hathaway Home

FRIENDLY and quaint is this cottage inspired by memories of Stratford-on-Avon, but built in modern manner with grey shingle roof and walls of clapboard, left rough and white-stained showing most attractive texture. The note of green in the shutters is repeated in the trig little hedge rimming the paved porch. The first-story bedroom is raised four steps to give space for a small cellar beneath; the rest of the first floor runs down to ground level with damp-proof concrete slab beneath. Despite the sharply sloping roof, insulation keeps the upper sleeping quarters cool. This compact little dwelling was planned by William Draper Brinckloe and is here published by courtesy of the National Lumber Manufacturers Association

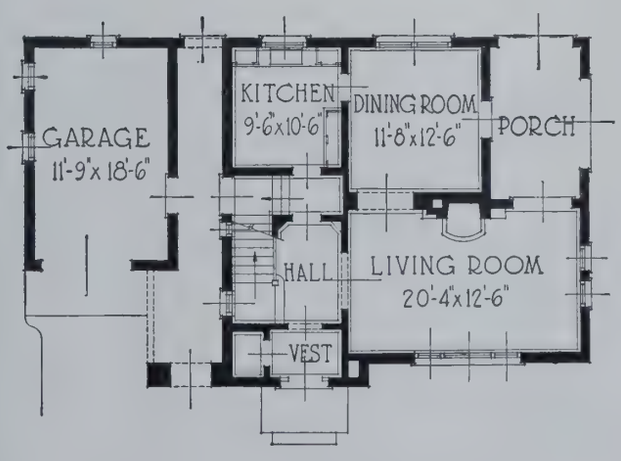


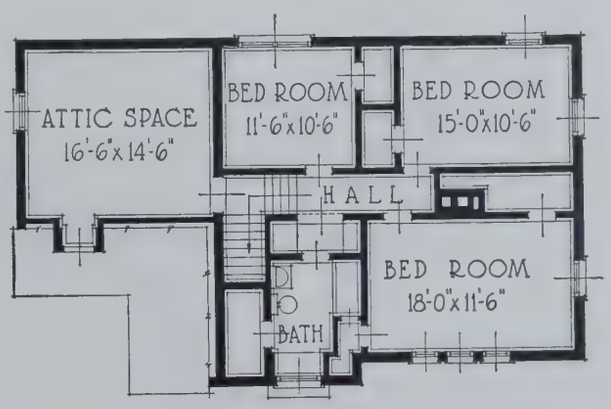


LIVABLE HOUSES YOU CAN HAVE

A Touch of the Picturesque English

THERE are as many types of house as tastes and all of them legitimate, for America rightfully inherits many Old World traditions and tendencies. In consequence our national architecture is a vari-colored skein woven of contributions chiefly from the Mediterranean region, from northern France and the British Isles. Picturesqueness has a persistent popularity and the basic plan of this dwelling designed by Peacock & Frank is excellently economical and convenient. The built-in garage is an essential part of the whole mass yet is quite unobtrusive; it can, too, be heated from the house. Reproduced by courtesy of the Portland Cement Association

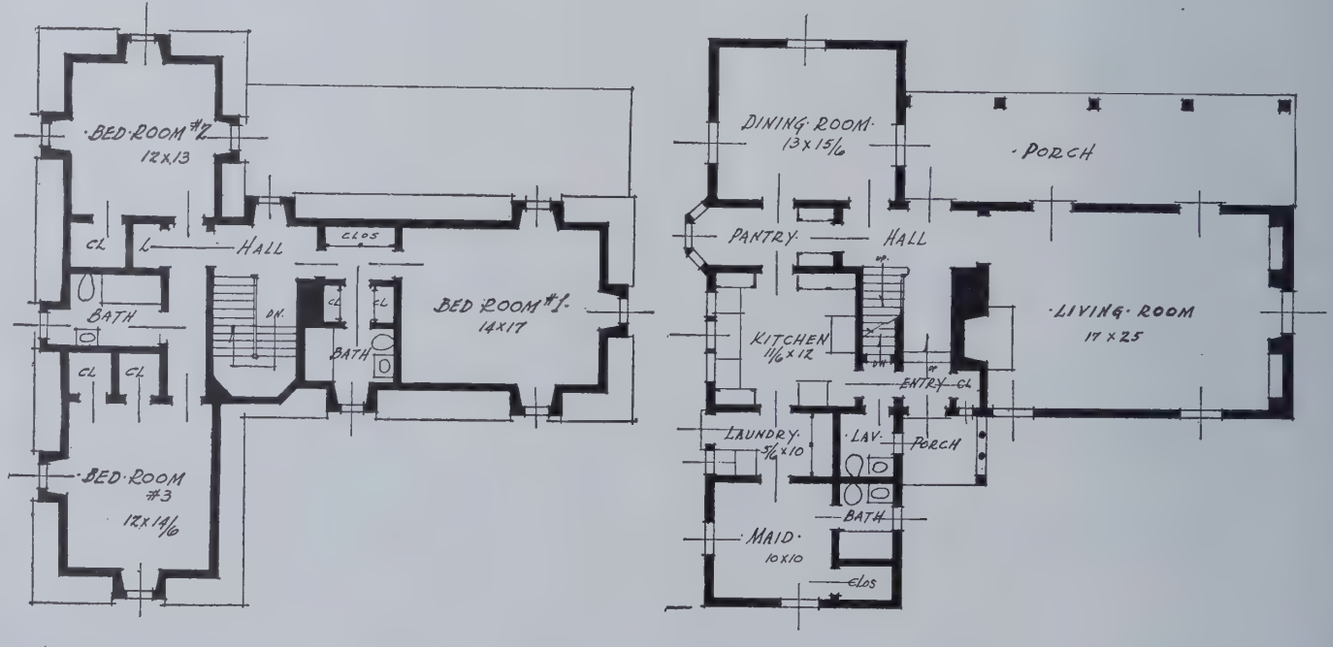




LIVABLE HOUSES YOU CAN HAVE

The Adaptable French Tradition

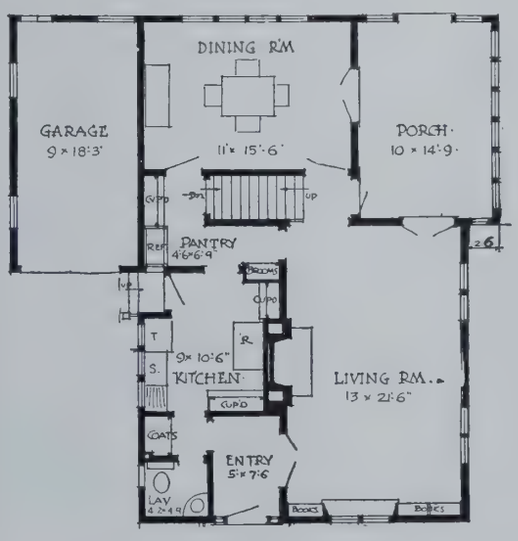
VERY charming, very logical for our northern climate is this type of architecture with its steeply pitched roof and sturdy lines—less hackneyed too and less subject to abuse than many of the more familiar forms. One of the interesting features of this particular design by H. Roy Kelley is the sympathetic and somewhat unusual handling of woods: vertical boarding, heavy quoins, over-arch window treatment, contrast arrestingly with the narrow repeating horizontals of the roof. Awarded second mention in a recent competition sponsored by the West Coast Lumber Trade Extension Bureau, and here reproduced by their courtesy

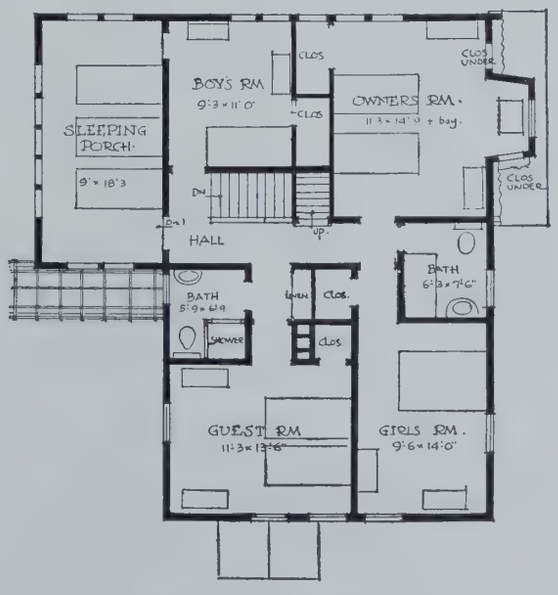


LIVABLE HOUSES YOU CAN HAVE

Where Frankness Is Better Than Furbelows

THERE is something distinctly pleasant about this straightforward solution of the often vexing problem of what to do with the dwelling designed for a small lot. It has altogether an air of coziness and comfort—wide, well-placed windows let plenty of sunshine in; the sleeping porch is not a mere ugly excrescence but an integral part; every bit of space has been put to good use so that wnat may seem a small house is actually a roomy one. Vertical boards and battens make an interesting finish for the lower walls and render garage doors inconspicuous. The color scheme is white with bright green shutters and sage green roof. Designed by North & Shelgren; reproduced by courtesy of The Arkansas Soft Pine Bureau

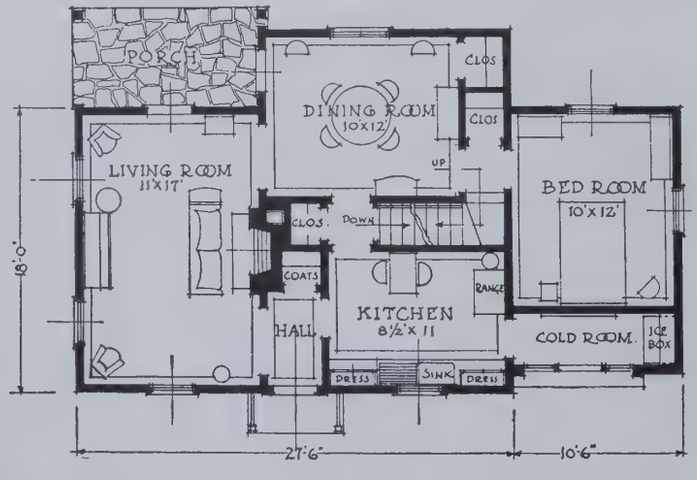


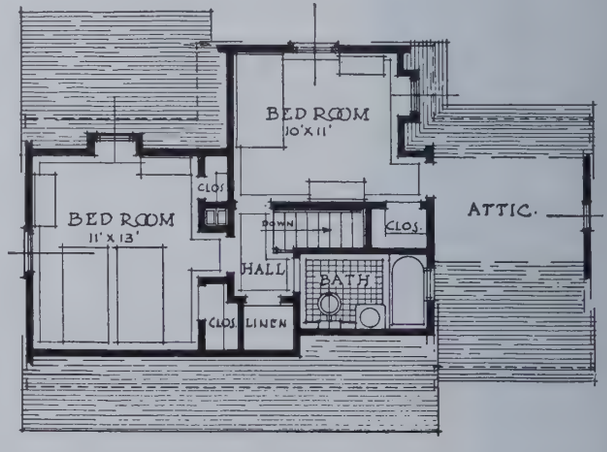


LIVABLE HOUSES YOU CAN HAVE

The Always Appealing Colonial

NO STYLE is more popular or more mis-handled than the Colonial—consequently such a really understanding version of the traditional Dutch type is welcome on two counts. This little six-room house has all the sedate charm of its forebears with considerably greater opportunity for comfort. The detail is nicely thought out so that even the gable end windows break the surface interestingly. The construction is wood frame with a finish of wide shingles except on the front wall where stucco is used. The shingles could be white or silver-grey with stucco of the same color, green shutters and green roof; or it might be developed in weather shingles for walls and roof, with green shutters. Nothing can rival hand-split shingles on such a house. Courtesy Architects Small House Service Bureau





A red diamond pattern on white ground wallpaper makes an attractive background for an Empire setting; price $1.50 single roll

A Living-Room for Those Who Love the Classic

Detailed and practical is this red and gold furnishing scheme planned for the medium purse by a leading decorator

PIERRE DUTEL

A lovely lyre design used as a sidelight makes an arresting break against the diamond wallpaper. In antique brass with crystal with candelabra sockets, $35 each

IN PLANNING the furnishing of a new home, or in redecorating an old one, it is wise to work out a definite scheme for the whole house so that in even the simplest home as one crosses its threshold there is presented a completed picture with harmony in all of the details.

For the small home of good taste, the style of decoration that combines the period of the French Empire and the American fashions of the same time has a formal and classic feeling that lends dignity and repose. In planning a house in this style let us consider the living-room first of all, since this is the most important room in the house.

The small home of to-day does not have the large room of that earlier time, a living-room 12 by 16 feet being in fact a not uncommon measurement. In furnishing a room of this size plan to have a local cabinet maker or carpenter build a simple chair rail around the room 30 inches from the floor. Between this and the baseboard, one may panel by applying molding to the wall, or it may be left plain and painted. The walls I would have papered in the diamond pattern consisting of a red design on a white ground, and the chair rail and dado below painted white to correspond. Over this plan to have the painter use an antique glaze consisting of oil, turpentine and a little color, using black and raw umber to give the finish. This is painted on the paper and then wiped off with cheesecloth to soften the white and give the mellow effect of age. The paper should first be protected with a gelatin size.

Stain the floor dark walnut; and I would select as a floor covering a deep taupe carpet which retails at $8 a square yard, allowing a margin of 12 inches around the room.

The little sofa, which is a copy of an old French one, seats two and retails for $125 in muslin. Five and one-half yards of the lovely red Empire silk damask with gold laurel leaf design at $11 a yard to cover makes the sofa complete for $185.50.

A harmony of French and American furnishings is exemplified in the Duncan Phyfe card table and French wall and chair coverings

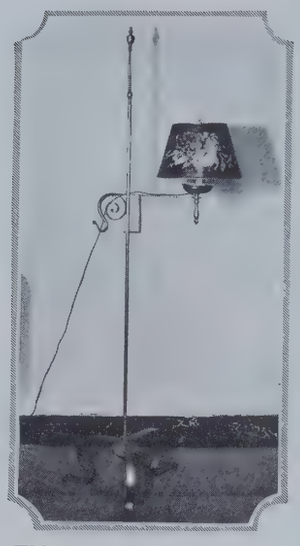
For our curtains let us select the fascinating Napoleon toile on a deep beige ground. This is 40 inches wide and sells at $7.50 a yard. It will require 6½ yards to make a pair of curtains. These are finished with a swag drapery of red satin trimmed with old red and gold fringe to correspond with the fold of red satin that is used to trim the curtains. To repeat this toile in the room, we have a comfortable Tuxedo arm chair which sells for $65 and takes 4½ yards of toile at $7.50 a yard, making the chair complete for $98.75.

A pair of small French side chairs placed on each side of a Duncan Phyfe folding card table are used against one wall making a pleasing arrangement. On the table may be placed a lovely alabaster lamp with a red silk shade.

The main feature of every living-room should be the mantelpiece and I have selected one made of wood and marbleized to resemble red marble, with a sandstone facing, making it fireproof. Over this may be panelled with red molding a plain glass mirror. Recessed bookcases painted red on either side of the mantel add color against the wall.

The lyre sidelights used in the room are copied from an old one found at the Metropolitan Museum and are enriched with glass prisms, and cost $35 each. Four of these would be sufficient to light the room, and they may be finished with red taffeta shields.

A secretary with drawer space below would make a practical addition to the

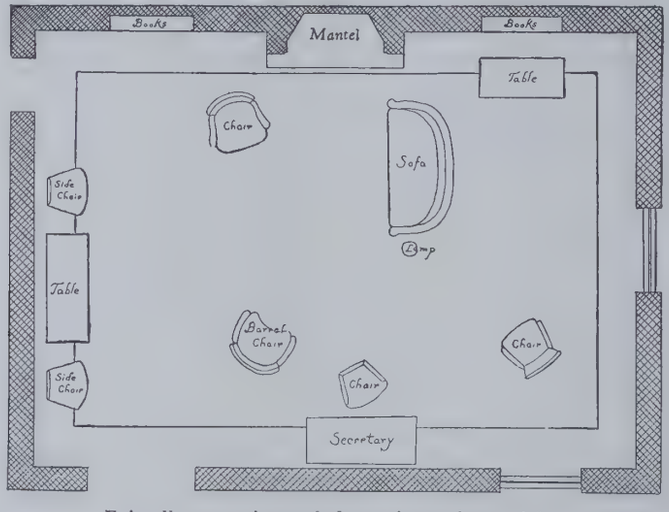


This pleasing bridge or reading lamp in polished steel with painted shade and adjustable arm is priced at $45

A satin damask upholstery in Empire design, gold on red ground; 50 inches wide, $11 a yard

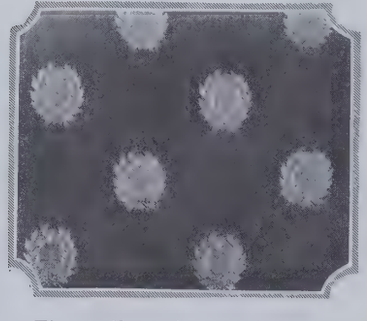
A note of comfort is given the room by this armchair upholstered in striped satin

Typically French is this side chair to be placed beside the card table



Friendly groupings of the various pieces of furniture in this room planned for both comfort and harmony

One of a pair of occasional chairs pleasingly arranged against a side wall



The small sofa is covered with red and gold Empire silk damask

Napoleon toile de jouy on beige ground in blue, red, and green, 40 inches wide, at $7.50 a yard, showing the siege of Egypt with the palm tree and pyramids in amusing design

The paper's red and white was toned by painting and glazing

living-room and is something of value that one can cherish. These vary in price from three hundred dollars up and when filled with books with bright bindings and a few bibelots such as Chelsea figures, vases, etc., add a note of interest to the room.

The accessories cannot be generalized as they are so individual. They serve to give atmosphere to the room: several small pictures in needlepoint, silhouettes and old family portraits; also brackets, etc., which one has to be on the lookout for, help to create the individuality and personality of each room.

ESTIMATE

1 Mantel marbleized red antique			$150.00
4 Side lights lyre shape	@ $35.		140.00
1 Tuxedo chair covered Napoleon toile			98.75
1 French sofa in Empire damask			185.50
1 Polished steel floor lamp with painted shade			45.00
1 Empire upholstered chair in red damask			123.50
1 Mahogany tilt top card table			75.00
1 Alabaster lamp with red silk shade			85.00
1 Barrel chair in antique red satin			182.00
1 Pr. side chairs			120.00
1 Pr. braided wire ivy stands for mantel			50.00
1 Secretary (approximately)			300.00
1 Taupe rug 9 x 14 bound	@ 8.00 sq. yd.		125.00
22 Rolls wall paper (approx.)	@ 1.50		33.00
Painting and glazing room (approx.)			150.00
6½ Yds. Napoleon toile	@ 7.50	48.75	
2½ Yds. red satin	@ 7.50	18.75	
3 Yds. fringe	@ 7.50	22.50	
Making and hanging 1 pr. draperies		36.00	
		126.00	
Draperies for 2 windows			252.00
5 Yds. net for glass curtains	@ 2.25	11.25	
Making and hanging		9.00	
		20.25	
Glass curtains for two windows			40.50
			$2155.25

A Western Adder's-tongue that grows well in the East (E. revolutum), with pinkish flowers, darkening with age. Leaves mottled in white and brown

A Native Bulb for Woodland or Rockery

Exceptional appeal of the Erythronium

M. EMERSON MAIN

SEARCHING for the new and lovely in foreign lands has no doubt led to the neglect of the beauties of our own land, And we have wide range to select from. Hardy bulbs and plants (those to be depended upon to come unscathed through the rigors of winter in the changeable New England climate, for example), are in ever increasing demand. Erythroniums are exquisite spring-bloomers, and they are hardy from Canada to California.

The Erythronium commonly met with in a wild state in the eastern part of the United States is the popular Dog's-tooth Violet, Erythronium americanum. Through southern New England it grows lavishly in partly shaded spots; in wooded lands, preferably. The leaves are oblong, lance-shaped, light green with purplish brown markings and very attractive. This species makes a beautiful colony when used for ground-cover, and is worthwhile for its leaves alone. Those who care for it to grow in quantity may have it for the effort of collecting it, but it is easier and in many ways better to purchase from a dealer who has cultivated stock. In the foothills of the Green Mountains I found acres of an Erythronium similar in coloring of leaf and flower, but bearing two to three flowers to a stem. The flowers were quite a bit larger, too, than those farther south. On the hills the bulbs were not deep in the soil, but in southern New England they lie from three to four inches below the surface. The *white* Erythronium, E. albidum, has its habitat more to the westward and is rarely found in the eastern states.

It is in California that the loveliest of the Erythroniums are found, and there is in California a collector who has grown for the trade many of the finest sorts to be had. Unlike most California bulbs, of the native kinds, these beautiful Erythroniums are hardy in cold climates.

Erythronium americanum—common Adder's-tongue of the East with mottled leaves and yellow flowers

In E. revolutum the flowers, in shades of pink, are of good size on comparatively long stems, and the leaves are mottled green and white.

E. californicum has cream colored flowers which frequently grow four or more to a stem, splendidly mottled leaves, and is nicely adapted to colonization. It is also to be commended by low cost of the bulbs. The variety White Beauty has white flowers with a maroon band at the base.

E. citrinum is an Oregon native whose cream colored flowers have a citron center; and E. howelli is on the same order turning somewhat pink as it ages.

E. purpurascens has flowers of purplish-tinted yellow, but the yellow is not pronounced. E. hartwegi is yellow, and is, perhaps, the very best for growing in pots. It has one flower to a stalk.

E. hendersoni is strikingly distinct, with flowers of what might be called pale purple, with a center so dark it is almost black.

E. grandiflorum robustum is a very distinct species with green leaves, and flowers of bright yellow. The album variety of this is like the form except for the white flowers.

Erythroniums are fine for rockeries. They like loose soils with leaf mold; and gravel or grit should be worked into the beds. After being flowered in pots they can be removed to the garden where they will thereafter give good account of themselves for years.

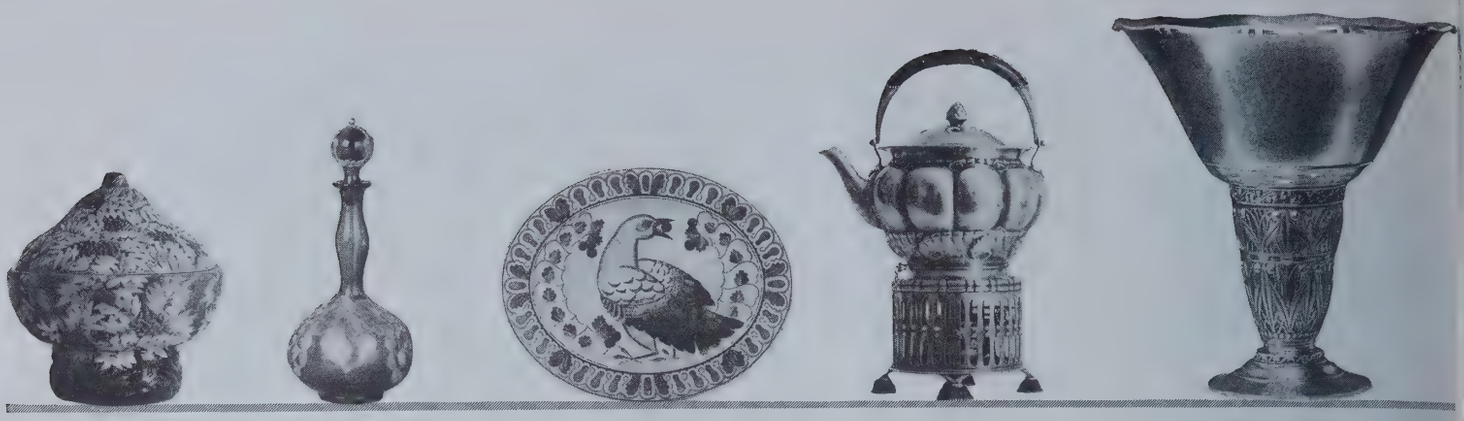
White Adder's-tongue (E. albidum) or Dog's-tooth Violet is well adapted to naturalistic planting in the woodland. In grass the green leaves ripen before cutting is necessary. Flowers yellow in early spring

Mr. and Mrs. Thomas F. Jeffries' gardens near Richmond have a peculiar allure because of the number of well conceived and skilfully executed individual pieces exhibiting entirely different types of garden, each one complete in itself but all tied together in a satisfying unity. The more formally treated features are shown in the illustration on page 421 where Mimosa (Albizzia zulibrissin) lends light and gracefulness. Wandering from the house down through the formal features, the visitor ascends to a new level and approaches the swimming pool from what is the left of the accompanying picture

A SOUTHERN GARDEN OF DIVERSIFIED FEATURES

This is well framed with a peristyle draped with Wisteria. Did the visitor turn to the left before proceeding through the garden he would come on stretches of naturalistic lawn connected with a piece of well-planted rockwork and leading in turn to an informal flower border running alongside a meadow-like treatment of undulating sward. The utilities of the garden are similarly well cared for. And the dainty piece of semi-formal treatment in which Iris dominates the picture is well represented in the accompanying photographs. Mr. Charles F. Gillette was the Landscape Architect. *See also page 406*

MEADOWBROOK MANOR, CHESTERFIELD COUNTY, VIRGINIA



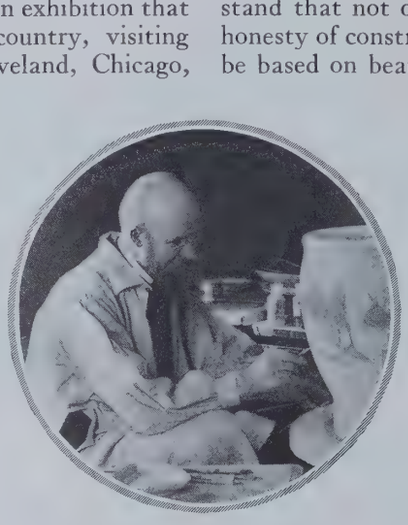
Carved porcelain vase, glass bottle with pewter overlay, faïence platter, silver teapot, and fruit bowl, each piece is distinctive, showing the unique artistry of the Danish craftsmen, Georg Jensen, Rohde, Lindencrone, Andersen

Denmark's Contribution to the Household Crafts

A national exhibition of decorative arts by Danish artist-craftsmen which strikes an individual note

ELLEN D. WANGNER

THERE has just been held at the Brooklyn Museum an exhibition that is to pass across the country, visiting Rochester, Buffalo, Cleveland, Chicago, and other cities, coming at last to San Francisco and the Pacific Coast. This exhibit holds inspiration for every homemaker and manufacturer and for every lover of the beautiful, not only in those fortunate cities but everywhere. This is the Danish National Exhibition of Applied Art, an apt title since it so clearly proves that art may be and should be applied to every article that helps either to decorate or be made use of in the home.



Like some workman of another and more leisurely time, this Danish artist slowly and happily adds color and design to one of the big vases at the Royal Copenhagen porcelain factory

This display of porcelains, pewter, furniture, fabrics, sculpture, silver, is particularly timely, for never in history has there been such intelligent consideration given to homemaking, and this by all classes. The simplest home, the thinnest purse is learning to spend its substance understandingly. As a nation, we are demanding sincerity in our manufactured articles. We insist on knowing what woods go into our furniture; of what our rugs are made; we buy our 'household gods' from those manufacturers who stand back of their products and we are beginning—even the least of us—to understand that not only should there be this honesty of construction but that it should be based on beauty. This is a truth that the Danish craftsmen—artists, sculptors, architects, designers and manufacturers—have long known, and the value of this exposition lies in the proof it gives of this. Also does it prove this singularly fine and outstanding phase of their craftsmanship: the Danish artist never permits the practical purposes of any object to be sacrificed for any artistic fad or fashion, no matter how pleasing such eccentricity may be.

There is nothing pertaining to the homes of this little land across the sea too small, too insignificant to be treated carefully and be made as beautiful as possible. Drapery fabrics are designed, not by some impressionistic faddist at a drawing board but by architects who know and understand woods and who design and color their drapery and upholstery materials to harmonize with these woods. The vases and jars that hold their flowers or decorate their cabinets are designed by famous sculptors, their coloring done by equally celebrated artists. Artists and sculptors design the dishes for the table—the porcelains and faïence and china, silver, and pewter that are known by art lovers all over the world and which are found in every museum. Their china and porcelain factories are, as a matter of fact, not factories at all as we understand this word. In Denmark they are literally art studios where men and women of the aristocracy work and design and study. The fact that a director may give orders to workmen in the daytime and meet those same people socially in the evening creates a condition that makes it possible to secure the assistance and services of persons of the culture, education, and good taste necessary to carry out the beautiful and delicate work of these establishments.

Of these Danish porcelains, china or faïence, one vase may take five or six months to fashion and burn and glaze and its maker may be and probably is a sculptor whose bronzes and marbles are world-prized. Not quantity production but quality is the measure of the success of these producers. And in this lies a lesson for us. Even the familiar Copenhagen fluted ware with blue design under the glaze (and which, by the way, was chosen for the dinner services on all our battleships) has each piece molded and shaped by hand on a wheel. It is not casually poured into molds to increase production. The little faïence dogs, so real that they seem about to bark and which are made by the Bing & Grondahl factory, are copied carefully from life by sculptors. The motifs on vases and platters and plates are of naturalistic inspiration and it is this reproduction of life, of nature's

A varied row this, of gray crackle porcelain vase, a little porcelain figure, decorated over the glaze, two red bottles with pewter overlay and stoppers, and Copenhagen faïence vari-colored vases—the work of such artists as Joachim, Olsen, Hansen, Just Andersen

wonderful designs and colorings, of her lowers and fruits and birds under its glaze that has made Danish porcelain one of the ceramic achievements of modern times.

Nor did those artists stop when this goal was reached. They are so imbued with he desire to beautify the commonplace hings of the home that when, a decade ago, stoneware assumed importance they began to make it—but such stoneware as the world had never seen before. These artist-potters so molded this plastic material that the vases seemed more like sculpture; and at this present exhibition may be seen the red stoneware of which no two pieces can be alike because of the shades given by the kiln. There is also gray stoneware decorated under the glaze and still other pieces sculptured in stone with colored glaze, these being the work of such artists as Jais Neilsen, Willumsen and Halier, all men of note in the world of art.

Two of the most noteworthy divisions of the exhibit are the silver and pewter, in many instances the same artisan working in both metals so that there is the same unusual quality of design. This Danish pewter is of the purest composition so that it does not tarnish but remains silvery bright, its satiny sheen as lovely as silver, each piece unbelievably good in design. The maker of these pieces of pewter is Just Andersen who also designed the art objects in the new bronze-like metal that, for lack of a more descriptive term, we shall call ceramique-metal.

The growing popularity of pewter has been one of the surprising phases of modern homemaking.

In the days of our ancestors, when china and porcelain came into fashion, plates of pewter became the undesired metal; and pewter quickly lost its standing as a table ware and the graceful bowls and flagons quickly disappeared, so that to-day but few of the really old pieces are to be found outside of museums.

The grace and delicacy of design of this old-time pewter has been made to re-live in the work of these Danish craftsmen. Moreover, their pewter is not the dull leaden metal, such as is so often mistakenly believed to be the real color of pewter. The pewter of Just Andersen is as bright as silver and, what is most important of all, is so pure that it holds this sheen and brightness without polishing, so that these new plates and bowls may be used fittingly with silver on even the formal dinner tables, lending a new note of beauty and interest.

As to the silver, who does not know and desire a piece of Danish silver! Made by the deft hands of such men as Georg Jensen, Just Andersen, Michelsen—these sturdy knives and forks and bowls and plates need but to be seen to have their worth and beauty appreciated. It has been due mostly, however, to the art of Jensen that Danish silver has become so internationally famous. Both artist and craftsman, he, like that other artist, Evald Nielsen, has produced bowls and sauceboats that are chalice-like in their beauty. In studying the silver of any of these famous workers, one should note the simple form, the openwork ornamentation, the flower-inspired handles on bowl or spoon to get a realization of the simplicity and beauty and *service* imprisoned in mere metal.

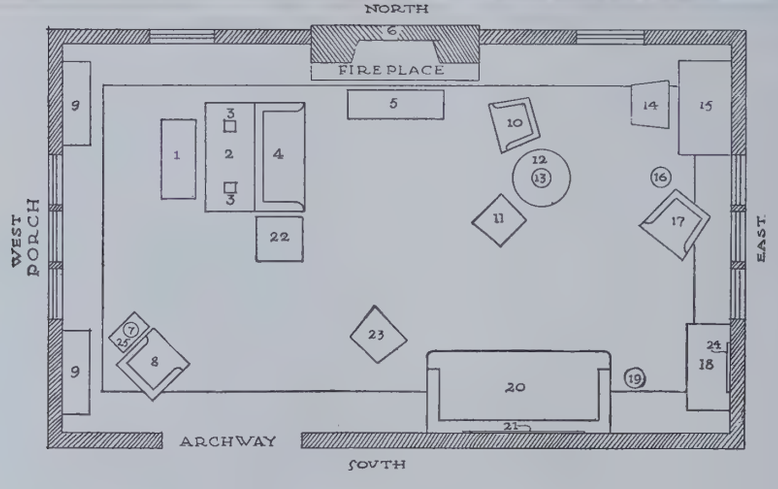
Molded and colored from life in the true Danish manner, this little group of penguins is of Royal Copenhagen porcelain decorated under the glaze

The work of these men is meeting a real demand of the present day homemaker. Not only is it unusually decorative, but it is a decoration based on simplicity of design—and the use to which the article is to be put. And thus while the candelabra, the teapot or spoon handle may express its maker's art, at the same time they are practical articles to meet the everyday needs of the home, while being at the same time treasures to be handed down from one generation to another.

There is poetry as well as art behind much of even the porcelains and dishes of Denmark. The very trade-mark of three wavy parallel lines on the Royal Copenhagen china signifies the three waters that roll between the divisions of Denmark—Great Belt, Small Belt, Coesund. The history of Royal Copenhagen porcelain reads something like the fairy tale of 'The Ugly Duckling' which grew into a swan, since from a plain, most unpretentious beginning, it has grown up to be the largest porcelain factory in Europe.

The word 'Tranquebar' which is the name of the celebrated faïence produced by the Copenhagen Faïence Factory (a sister of the Royal Copenhagen China Works) holds memories of that day three hundred years ago when Denmark was a maritime nation and held ports in the East Indies, one of these Tranquebar by name. Through this port came the china and porcelain of China, the only place in those far-off days where such fragile wares could be secured. When at the Copenhagen faïence shop Christian Joachim originated a new and unique faïence with a blue-gray glaze over a blue pattern, it was given the name of this old city through whose port its prototype had first passed. Each piece is decorated by the artist designing it, as is also the richly colored art faïence that is so royal a product of this same factory.

The third of *Continued on page 460*

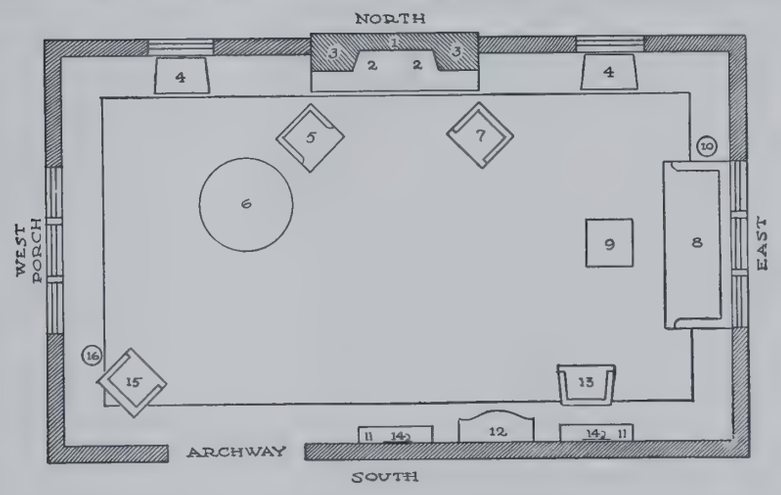


FOUR WAYS OF FURNISHING THE LIVABLE ROOM

Since this room is to serve the whole family the furniture is arranged to provide for several distinct gatherings. The color scheme is of henna, pale green and beige with black accents. The walls are paneled and painted a deep beige and glazed; woodwork painted and glazed to match walls; floor covering one-piece Wilton rug of darker beige. The draperies are of printed linen with Jacobean design of henna, blue, yellow, etc. on a green background. Upholstery green figured linen in same colors as curtains. Furniture of walnut, brown mahogany and painted green wood. Glass curtains beige voile. Decorative accessories, pottery bowls, lamp shades green, black and henna beige trimmed.

Floor plan; green padded bench; 2, table; 3, electric brass candlesticks parchment shades; 4, love seat in striped henna, green, beige; 5, fireside bench with henna pad; 6, painted overmantel panel; 7, table lamp; 8, large henna covered chair; 9, built-in bookcases; 10, comfortable armchair beside table, (12); 13, parchment shaded lamp; 14, ladder-back desk chair; 15, secretary desk; 16, iron bridge lamp; 17, large armchair; 18, radio cabinet; 19, floor lamp green, black and beige shade; 20, sofa, linen covered; 21, green damask wall piece; 22, green painted coffee table gold striped; 23, small fancy wooden chair; 24, small mirror antique gold frame; 25, small end table.

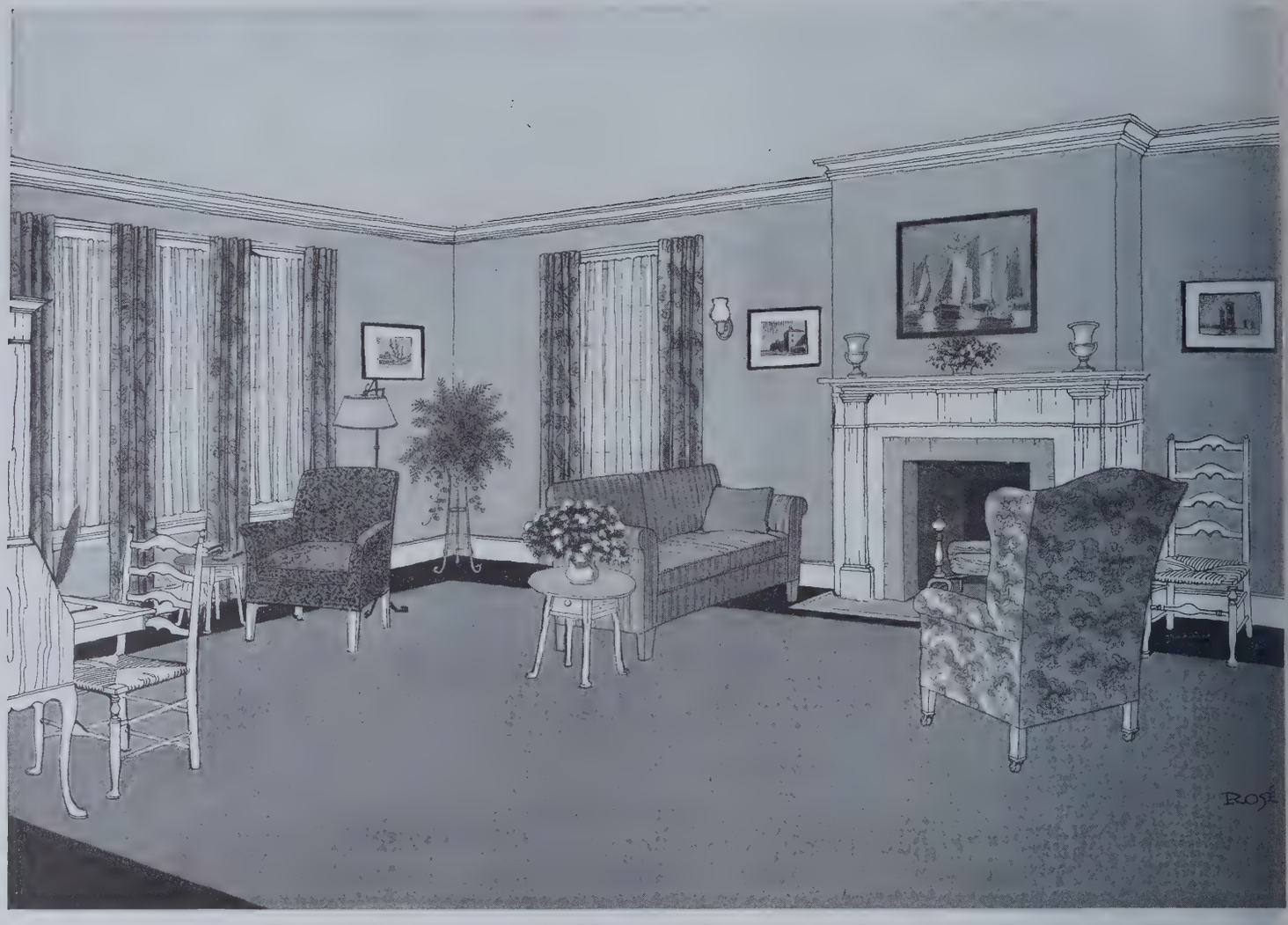
A North Living-room 14 x 24 ft. Furnished by Grace L. Daggett, Decorator

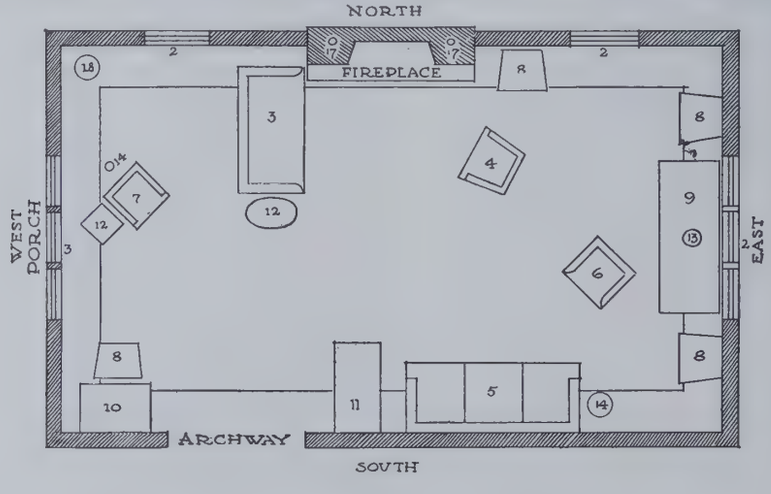


The color plan of this room by Miss Reeve is mahogany, palest green, flame and gold with an occasional note of black. The walls are beige in tone, the floor covering a seamless Wilton rug. The glass curtains are of ruffled net with flowered chintz over-draperies of rose, green, mulberry, and blue. The upholstery is of various materials of the same tone to break any monotony, striped silk rep, in narrow green, flame and beige and black stripes, also moire stripe, antique striped satin, plain mahogany and green jaspe and the same chintz as used in the curtains.

Floor plan: 1, convex mirror; 2, andirons; 3, cream pottery vases; 4, pair of ladder-back chairs moire striped covering; 5, wing chair mahogany jaspe upholstery, green welted; 6, drum table and lamp; 7, Cromwell chair, satin stripe covering; 8, sofa in mahogany and green jaspe; 9, mahogany coffee table; 10, arm lamp; 11, open mahogany book shelves; 12, mahogany card table and lamp; 13, Tuxedo chair in chintz like curtains; 14, framed prints black glass frames; 15, Shelton chair in moire stripe; 16, arm lamp and shade. The archway leading into the hall has chintz hangings

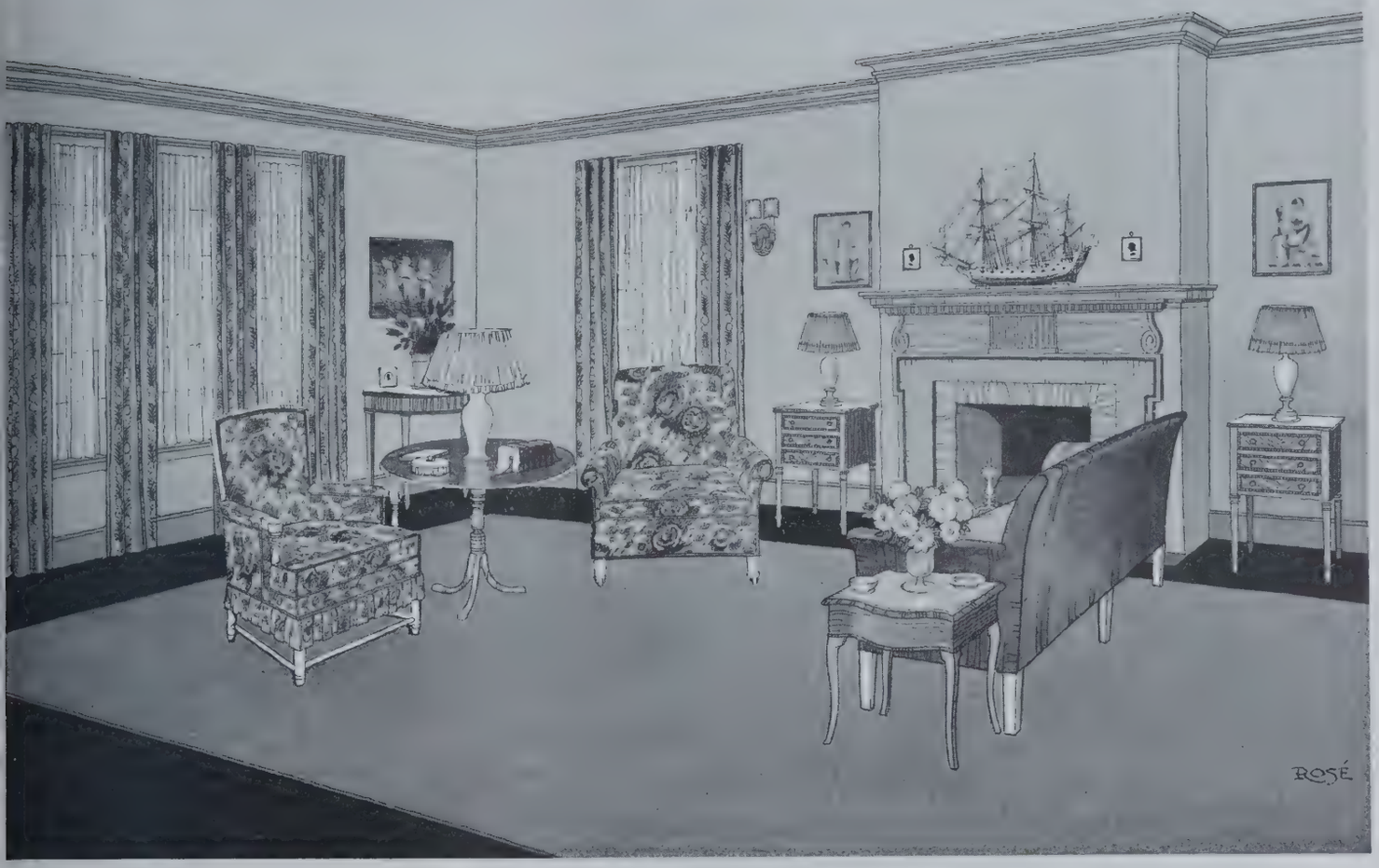
Different Treatment of the Same North Room by Ethel L. Reeve, Decorator

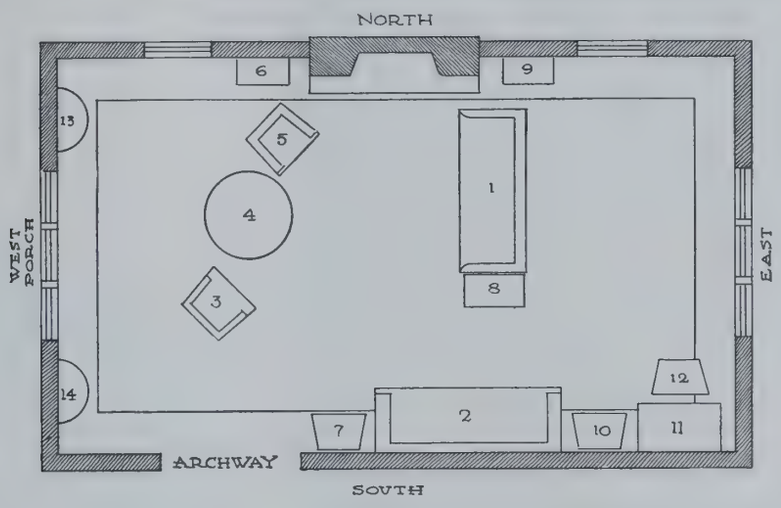




The Arden Studios in planning this north room have introduced colors that do not absorb the light but which hold a brilliancy of color and texture of their own. In such a room, with the group of western windows shaded by a verandah, each decorator has had to consider the question of cheerfulness and in each case this has been done. In this plan the walls are left rough in texture and of a soft tan color. The curtains are a gay chintz with a ground of lacquer red. Three different patterns of chintz are used, harmonious in color though different in pattern and all having a note of green. The furniture is so arranged as to practically divide the room into two sections. The rug is a plain taupe and the whole room is in tones of green, yellow, red and tan. Floor plan: 1, taupe rug all but covering floor; 2, 4 pairs of red and green glazed chintz curtains; 3, a three-part sofa in two-tone green striped sunfast material; 4, wing chair in green and tan glazed chintz; 5, two-part sofa same as above, with box plaited valance; 6, armchair in figured tapestry; 7, small armchair in black ground figured chintz; 8, three maple side chairs; 9, maple refectory table; 10, maple secretary and chair; 11, butterfly stretcher table; 12, two occasional tables; 13, table lamp with shade; 14, 2 bridge lamps shaded; 15, shaded desk lamp; 16, three pillows; 17, 2 mantel ornaments; 18, fern stand

The Plan of the Arden Studios for Decorating the Small North Living-room

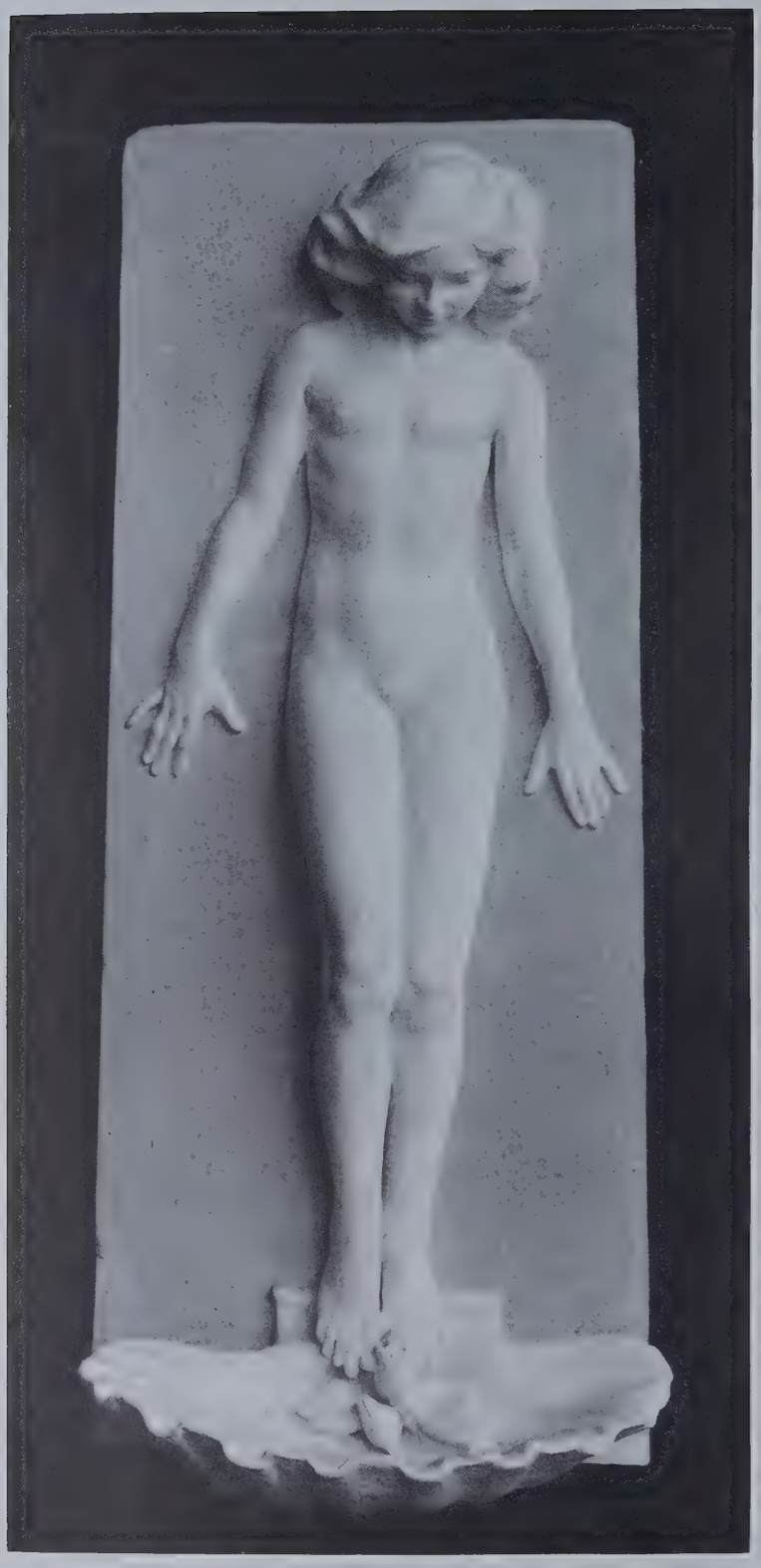




In planning this room, Mrs. Wilson has made a fireplace grouping of various sofas and chairs, with space left at the southeast corner for the student or letter writer, while all windows have been left invitingly free from furniture. This is a provincial room with English and French influence. The walls are a warm grey, with cream ceiling. The woodwork and trim are of natural pine, the windows curtained by cream glass curtains with over-hangings of flowered chintz with yellow ground, the flowers of blue and mulberry in stripes and bound with mulberry. There is a plain mulberry floor carpet. Tables are of light walnut, lamps are glass with cream shades and mulberry; there is also a black tölle lamp with cream shade. Pictures are prints and silhouettes with simple gold frames.

Floor plan: 1, small overstuffed sofa in plain glazed blue green chintz; 2, large Larson sofa, of yellow chintz to match curtains; 3, French provincial chair of flowered glazed chintz, early English pattern; 4, round table; 5, overstuffed chair of curtain chintz; 6 and 9, side tables; 7 and 10 side chair in yellow and plum striped antique satin; 8, small table; 11, provincial desk in dark walnut; 12, matching desk chair; 13 & 14, console tables dark walnut

As Elsie Cobb Wilson Furnishes and Decorates the North Living-room



All the gracious innocence of youth is expressed in the little fountain figure above by Grace Helen Talbot, from The Garden Club of America Exhibition now at the Arden Gallery. It is three feet high, one of an edition of twenty, and is equipped for water to come from the shell between the girl's toes

Yang Kuei-Fei is the name of this maid, all mystery and gentle grace. A small bronze with silvery finish which would add an exquisite note to any room; Allan Clark, sculptor

THREE VERSIONS OF THE FEMININE

Charming Figures for Sun-room and Garden

Photographs by courtesy of the Arden Gallery and the Wildenstein Galleries

Alluring, enigmatic, with its beautiful flow of line and undeniable flavor of the East, is this 'Study for a Garden Pool' in green bronze by Allan Clark; and any one privileged to see his work recognizes at once that a new star has risen in the firmament of sculpture

Serving Coffee at the Fireside

Served before the hearth the ancient Abyssinian drink survives in American homes

ALICE FOOTE MAC DOUGALL

Arrangement by Lucy D. Taylor and Ethel Reeves in the living-room of Miss Reeves

ALMOST unbelievable as it may seem to the average hostess of to-day, here was once a time when there was no uch after dinner mellower and spreader of good feeling as coffee. Just when, where or how the first cup of coffee was brewed or served is something we shall probably never know, but it is recorded that coffee was used in Abyssinia in the 15th century and from there it has spread to the outermost dinner tables of the world.

This custom of serving after dinner coffee in the living-room is one that is more and more becoming the friendly sociable habit of even the simplest home. It not only brings to a delightful informal conclusion even the most informal of dinners, but also very happily draws the little home circle closer after a simple family dinner.

The coffee may be filtered or percolated at the table, if desired, and then taken to the living-room. Where there is a maid, she will prepare the coffee tray and have it ready in the living-room at the close of the meal. She may place a glass filtrola before the hostess, or if she has percolated the coffee in the kitchen, will then pour it into the silver coffee urn or pot. In the making of coffee lies much of its success, whether percolated, dripped or filtered, one tablespoon of coffee, pulverized as fine as flour, being allowed for each demitasse. Three minutes is allowed for filtering and then the coffee is ready for the urn to be placed on the tray laden with dainty china, sugar, cream, and small canapes of Rocquefort (these easily made by mixing the cheese with butter, cream and Worcestershire sauce—and then spread on little circles of buttered toast). A delightful finish to any meal, if (and there's the rub) the coffee be good coffee.

There is more to this matter of good coffee than seems possible, for coffee is not a mere grocery to be stored on shelves like prunes and dried peas. Coffee is a matter for the specialist who would like to roast his coffee fresh every hour or, if that be too close adherence to the rule that makes A1 coffee, will at least have a freshly roasted supply every week. Do not imagine that merely grinding coffee as needed freshens it—but do realize that after buying good coffee there's a lot in the grinding of it. Be wise —pulverize it.

As to the kind of coffee, to some people coffee is merely coffee—but there is more to achieving this delicious drink than just ordering some well-known brand, or casually asking for a mixture of Java and Mocha. There are numerous varieties and kinds of coffee, and there is no magic in mere names. Seek for a good blend, and by this is meant a combination of coffees that have been mixed before roasting. A mellowness comes from such mixtures browning together under the intense heat of the coffee roaster, and the blended flavor is what gives satisfaction.

The Java and Mocha mixture is good but it is expensive and scarce. Every coffee in the world is sold under this name which has gradually lost all meaning and become more or less of a sobriquet, so that we of to-day who wish that 'good digestion may wait upon appetite' pass it by for the scientifically blended drink that can be so potent a factor in spreading peace and good will among those gathered about the little coffee table before the glowing grate.

The Annual Scabiosas now come in refinements of color and large size. The names Peach Blossom and Shasta sufficiently suggest the newer tints. (Dreer)

Some take exception to the rampant growth of the old time Petunia. But here's a dwarf! Nana grandiflora bears gigantic flowers on plants that are only 8 inches tall. (Schling)

Meconopsis baileiana a poppy ally that has bright blue flowers and is said to be easier to handle than others of its genus. (Marshall)

Someone had to do it, of course! So here's a strain of Double Shirley Poppy in many shades and blends. (Schling)

Of luminous carmine pink color is Verbena Luminosa, with individual florets as large as a half-dollar coin. (Dreer)

Nementirrhinum. The name tells its claim as a hybrid between Nemesia and Antirrhinum. In varied shades of orange and salmon. (Schling)

A Double-flowered Tickseed. Coreopsis lanceolata grandiflora flore-pleno is just that, and that's enough! (Dreer)

Mrs. Calvin Coolidge brings us a superb combination of salmon pink and bronzy orange, in early flowering Sweet-peas. (Burpee)

Fluffy Ruffles, perhaps the forerunner of a glorified race of summer-flowering Sweet-peas, in shades of pink and creamy salmon. (Burpee)

Portola Hybrid Gaillardia is a luxurious variation from the old grandiflora type which everyone knows. (*Michell*)

The ever popular Strawflower in a strain that yields rich deep rose flowers. Helichrysum Rose Queen. (*Michell*)

Stock, 24 to 30 inches tall, massive, and very double are the qualifications of this Early Giant Imperial. (*Michell*)

Some New Comers Among the Wealth of Flowerland

Selections from the season's offering

(*First Series*)

THE lure of novelty is after all the mainspring of activity with the out d out gardener. Although we may say an never is, but always to be, blessed he ill come back year after year to try out e new, and why not? when we come to alize that everything that is old to-day was once novel. There is an unusual lot of new things to be tried this year. We present some of them in pictures herewith. It seems like old times—before the war—when we can turn over the season's catalogs and find novelties galore, as is the case this year. Activity in garden novelties has been a long time coming back but it is here at last. Not everything that is new can be expected to be universally successful. Then there are personal preferences to say nothing of prejudices. Let us try everything so that we may progress by holding on to what is good or we like.

Wallflowers blooming in from 4 to 5 months after sowing is an achievement in this flower, well called Early Wonder. (*Henderson*)

Lobelia erinus compacta atrocoerulea is a perfect little gem of this true gentian blue dwarf plant for the show border. (*Schling*)

Building for Keeps

Practical pointers for the prospective home owner—what to watch for when the walls begin to rise

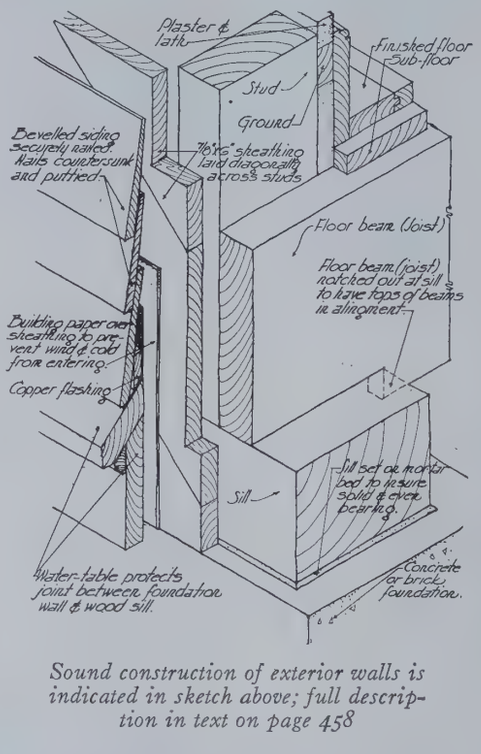
PHILIP G. KNOBLOCH

EDITORS' NOTE: The cheery singsong of hammers and chisels takes on fresh significance, the most prosaic of details becomes absorbingly interesting when centered around the building of a home. We like to walk about and watch masons and carpenters at work, see the house grow from day to day. This very practical article prepared at our request for Garden & Home Builder readers by Mr. Knobloch (author, by the way, of an excellent book on 'Good Practice in Construction') will give even the most uninitiate some notion at least of the value of sound building and what the owner has a right to expect. Foundation and walls are here discussed, and in a later issue Part II will take up the proper construction of floors and roofing.

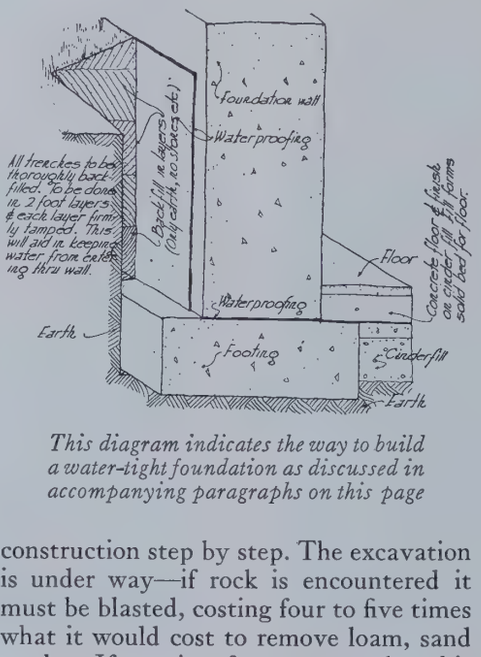
THE prospective owner who has never built before is surely at a loss how to start, where to turn, or what to do when he decides to build. If the house is to be a small one, usually he will first consult some friend who has already built, will be advised of the need for a good builder, but with no mention of an architect. If he is fortunate in getting an honest and experienced builder he will still miss the trained guidance of the architect in the planning of the layout, which should combine charm of design with minimum waste of space, and later he will feel the absence of essential features and attractive details, which all count in making the completed house a success. Therefore, while profiting by the advice of friends he should also make inquiries as to a competent architect; see some of his work, consult the owners of these houses and ascertain how the work was handled, the way costs were running, and, if there were many extras, where the responsibility for these lay.

After selecting an architect (do not be impressed by offers to do the job for less than a fellow-competitor as you will always receive just what you pay for and it is absolutely impossible for any architect to design, draw and supervise a job thoroughly for less than the usual fee), tell him frankly what you want, the type of house you like, and the amount of money you have to spend. He will then let you know whether your desires are at all commensurate with your purse and will make suggestions where you must cut down, etc.

But let us get on to the actual operation every prosaic detail of which has a fascination when the house is to be our own. We love to see the spade strike in, foundation and walls begin to rise and, of course, in every properly built house there are certain things the owner has a right to expect. Let us, then, follow the actual


Plaster & lath
finished floor
Sub-floor
Stud
Ground
Bevelled siding securely nailed, nails countersunk and puttied
Floor beam (joist)
Floor beam (joist) notched out at sill to have tops of beams in alignment
Building paper over sheathing to prevent wind & cold from entering
Copper flashing
Sill set on mortar bed to insure solid & even bearing
Sill
Water-table protects joint between foundation wall & wood sill.
Concrete for brick foundation.

Sound construction of exterior walls is indicated in sketch above; full description in text on page 458


Foundation wall
Waterproofing
Back fill in layers (only earth, no stones etc.)
All trenches to be thoroughly back filled. To be done in 2 foot layers & each layer firmly tamped. This will aid in keeping water from seeping thru wall.
Floor
Concrete floor & finish or cinder fill in forms for floor
Waterproofing
Earth
Footing
Cinder fill
Earth

This diagram indicates the way to build a water-tight foundation as discussed in accompanying paragraphs on this page

construction step by step. The excavation is under way—if rock is encountered it must be blasted, costing four to five times what it would cost to remove loam, sand or clay. If cost is a factor, remember this when selecting your site and before purchase. Frequently in excavating, sand encountered of such quality that it can b used for the concrete work with a resul ant small saving for the owner. It mus of course, be free of any vegetable matte dirt, etc. The footings should be 1-3- concrete (i.e. one part cement, three par sand and six parts one and one half inc stone, gravel or slag) built on solid eart with care taken that the bottom of th footing trench is free of any loose eart or soft spots so as to insure an absolutel solid base.

Foundation walls ordinarily vary fro twelve inches to sixteen inches thick depending naturally upon the size of th house, and should be of concrete, brick o stone. (If of stone, they are not to be les than sixteen inches thick). The concret should be a 1-2-4 mix. The wood form into which the concrete will be poure should be thoroughly braced and tightl built so that the wall will be uniform an plumb when completed. The concret should be poured into the forms in layer of about twelve inches thick, continuou around the building, so that there will b a minimum of vertical joints. Continuou ramming and tamping is necessary so tha the concrete will be compact and dense Where the work is interrupted and lef exposed over night the bonding surfac should be thoroughly cleaned and we before the following wall is poured.

The brick and stone foundation, an this applies to walls also, should be lai with all joints absolutely full of mortar having the mortar consist of one par portland cement and three parts clean sharp sand with about ten per cent. o lime added. Care should be taken tha inside joints are just as full of mortar a those on the base of the wall—all thi helps to make a thoroughly tight surface

If the earth is damp or there is an possibility of dampness, the foundatio walls should be given a coat of pitch o tar, starting at the footing and continuing up to grade.

After the foundation has been com pleted it is necessary to refill earth in th excavation against the building. This i called backfilling and its importance can not be minimized. Any backfilling mus be accomplished by refill of about two feet of earth at a time (no cinders, ston or brick, etc.) and ramming it solid, wet ting it well; then adding another two fee of fill, and so on. It *Continued on page 458*

Photograph by S. H. Gottscho

A HOUSE BUILT 'FOR KEEPS'

There is a sturdy sort of enduringness about this dwelling of whitewashed stone designed by Dwight James Baum for Mrs. J. Wilbur Chapman at Fieldston, New York. Decorative leaders have been boldly used and add an effective upright note

Modern Fashions in Wall Finishes

New textures that are decorative, easily applied and offer a wide range of color effect

R. W. SEXTON

Author of 'Spanish Influence on American Architecture & Decoration'

CERTAIN designers of interiors claim that walls are merely backgrounds for other and more important elements of decoration and should be treated accordingly. Such ideas seem to be based on the principle that, due to the extent of wall surfaces, they must not be emphasized and thereby made over-prominent. I take exception to this whole idea. Actually, just as the structural plan is the basis of the architectural design, so are the walls the basis of the decorative treatment. Their architectural treatment, that is, whether they are to be of plaster, paneled, or covered with some decorative material, is governed by the structure; or, better, perhaps, their chosen architectural treatment immediately stipulates certain structural requirements. But, in their architectural treatment, they must possess a decorative quality and must be considered in relation to the decorative scheme and to those other elements which enter into it. They, therefore, serve to knit closer into one composition the architecture and the decorations. And harmony and unity between architecture and decorations is, or should be, the great desideratum of the designer of interiors.

The successful wall treatment, then, should bear not only structural significance, but also should possess certain decorative qualities. The textured wall, perhaps, combines these two functions better than any other treatment. Simulating, to a certain extent, plaster, it is ever structural in effect, while due to its unevenness and irregularities, no matter how its texture may be obtained, the textured wall is always a decorative wall. Although there is a certain resemblance between a textured wall obtained with a modern plastic material and a plastered wall, the two treatments must not be confused, for I do not mean to imply that a modern textured wall is in any sense an imitation of a plaster wall. True, certain of the old hand-troweled surfaces in plaster may be accurately and easily reproduced in some modern manufactured materials, with most satisfactory results, but actually the opportunities which these modern products present are of a much greater range than the limited possibilities of plaster.

The textured wall possesses certain qualities that make it especially appropriate to living-rooms in modern American houses. Due to the manner of application, textured walls are informal, lacking in that stiffness which a conventional repeating pattern suggests; they incite interest, due to the varying waves of the surface, and they possess individuality, each wall bearing evidence of the peculiar method of application employed by the craftsman.

Generally speaking, the modern materials by which textured walls are obtained are applied with a brush as a plastic paint. One may thus immediately appreciate the varying possibilities of treating the surface. The wide range of possible textures runs from the very smooth, through the stipples, and into the very rough. Although it may sound misleading, the modern product possesses a quality of plasticity which plaster does not embody. It is in its plastic quality that the greatest opportunities of the modern product lie. For example, it is possible to produce a textured surface with varying ornamental forms in relief in one operation. In fact, many of the modern plastic paints may be modelled by hand in relief directly on the wall. Practically all of these modern products may be tinted before application so that color, as well as texture and ornament, may be given to the wall at one time.

Detail of an unusual textured wall procured by the use of Mural-tex

Some of these products possess certain qualities which make their use in certain cases more desirable than some others. For example, Morene, a portland cement, sand, and asbestos base, is so mixed with oil that it may be experimented with on the wall more easily than some other products, for it does not set so readily. This is especially interesting to the amateur. Having obtained an effect on one wall and found it not entirely satisfactory, it is possible to go over it and change the texture entirely until the desired effect is attained. Morene may be applied to any surface without fear of cracking. One of the most interesting effects which may be obtained with this particular product is the two-color effect, for, due to its holding qualities, one coat may be applied over another, allowing certain portions of the first coat to show.

There is a certain similarity in the possibilities of all the products as there is in their makeup. The method of application is determined generally by the thickness of the material, which in turn is governed by the texture desired. A thin coat may be applied with a brush. A stippled effect may be obtained by patting with a sponge, a piece of cheesecloth or a crumpled newspaper. A thicker coat may be applied with a trowel, and varied effects may be obtained with the trowel, a heavy stipple brush, or other tool.

There are certain advantages, too, in the product that sets promptly. It is often practicable for one person to apply the material and another to follow directly giving the desired texture to the surface. Mural-tex appeals to those who intend following this procedure. It allows greater speed in procuring the final result, but, at the same time, this particular material does not set so quickly that any chance for experimenting is eliminated.

Effects in which several colors are blended are best obtained by glazing over the surface after the wall has been given the desired texture. Craftex is especially desirable for this purpose. After the material has been applied and allowed to thoroughly dry, it is treated with a preparatory coat—a size—which puts the surface in a condition to receive paint. The glaze color or colors are then applied and varied effects may be obtained by blending the colors together and by rubbing off the high surfaces and allowing the paint to remain in the deep crevices. On account of the fine grain of the product, it is also possible to obtain in Craftex a surface that is practically smooth and yet possesses texture. This is especially desirable in small rooms, for it gives the wall a scale in keeping with its proportions.

Another product which lends itself to unusual opportunities is Textone. It comes in powdered form, like some of the other materials, and is rendered plastic

A textured wall surface which has been smoothed down so that it is similar to the palm finishes of old Spain. Craftex was used

The textured wall possesses qualities that make it particularly appropriate for the modern living-room as may be seen in this New Haven home

by the addition of water. It is applied with a brush and the textures which it is possible to produce with it are the result of manipulation with tools such as whisk brooms, stippling brushes, etc.

As already suggested, it must not be inferred that the possibilities of these modern products are limited to imitations of plaster surfaces. Their great value lies in affording opportunities to create and produce wall textures and surfaces which it has never been possible to produce with other materials.

Stencil designs with the familiar fleur-de-lis motif in color have been applied to an interestingly textured wall obtained by using Textone

Texture, ornament and color were obtained with one material, Morene, on the walls of the apartment of Mr. Sapinsky, Hotel des Artistes, New York

Photograph by M. E. Hewitt

WHERE SUNLIGHT SERENELY FALLS

The old sun worshippers were wiser than they knew —sunshine has marvellous curative powers, as we are gradually beginning to discover; one more reason then for coaxing all we can of it indoors. These long french windows facing gardenward are charming architecturally, too, with their semi-circular tops. Living-room in the home of Mrs. Clarkson Potter, East Hampton, Long Island; Louis Weeks, Architect

Letting the Sunshine Through

New types of window glass which admit the health-bringing ultra violet ray and increase the daily mead of sun

KEITH HENNEY

DITORS' NOTE: Not noxious doses but esh air and sunshine are now known to e the true makers and maintainers of ealth. We welcome then every advance n home building which helps us approxiate outdoor conditions in indoor living. mong recent developments of wide inerest are the new types of window glass hich actually do let the sunshine through; r, in other words, allow the beneficial ltra violet ray, hitherto largely excluded, o penetrate in greater or less measure, ependent of course upon the kind and uality of glass.

Because of considerable current misnformation on this important subject ve have asked Mr. Henney to prepare his article, knowing that our readers will reet a brief statement of the findings nd facts agreed upon by such reliable uthorities as Dr. D. T. MacDougal of the Carnegie Institution, Dr. W. W. Coblentz f the United States Bureau of Standards, Dr. John M. Arthur of the Boyce Thompon Institute for Plant Research, Dr. E. R. Berry of the General Electric Company's Laboratory, and Dr. E. E. Free, President of the New York Electrical Soiety, to all of whom we are grateful for heir very helpful and courteous coöperaion in the gathering of this material.

EXPERIENCE has taught us that plants and animals cannot thrive indoors away from the light and heat of the un. And although many people believe they an live in artificial light, they are invariably marked by a lack of vigor and a hue hat does not suggest health. The rays of he lamps by which we read do not seem o possess everything that the sun pours nto our energy reservoir. What is lacking?

Once again we must call upon the scientist. He has demonstrated that radiaion from the sun consists of wave lengths we cannot see or detect as heat. Now we must ask him what good they are. He is still working on his answer, but he knows what in the sun's rays are life giving, and directs our attention toward the shorter wave lengths, those that lie outside the lower limit of human vision. It is to these short invisible wave lengths known as ultra violet that we look to-day for the life sustaining part of the energy in which we bask.

To our limited senses, the reservoir of energy with which the sun surrounds us is of two different kinds, heat energy and light energy. Objects placed where the direct rays of the sun fall on them absorb some of this energy, and, as we say, become hot. At the same time they absorb portions of the light energy existing in this reservoir so that what is reflected into our eyes is not pure white light as it comes from the sun but is colored. To say that a flower is red implies that the flower absorbs all colors except red and reflects light of the wave length corresponding to red into our eyes. Colors, then, are really light energy of different wave lengths.

Heat waves are comparatively long, color waves are shorter, beginning with red and running through the other colors of the rainbow until we reach violet which has the shortest rays visible to the human eye. The visible part of the sun's energy is a very small part of the total radiation which comes to us, so small a part, in fact, that if we could represent the reservoir in which our planet floats by a piano keyboard of about thirteen octaves, the visible spectrum would occupy but one octave.

What exists beyond the violet must be detected by means other than those with which nature has endowed us. Those waves still shorter than the violet are many and are useful. They are known as ultra violet.

A scientist can detect these other kinds of solar energy and can make them apparent to us by the aid of delicate instruments. By choosing his apparatus properly he can turn his dials much as a radio listener tunes to different stations to find and measure their different wave lengths.

Such accurate measurements of the waves emitted by the sun are possible that the ultimate standard of length is a light ray so small that it takes, roughly, one and a half million of them to make a unit a yard long. In measuring and comparing light waves the Angstrom unit is used. It is so small that ten thousand million are required to make a meter, or, roughly again, one yard. Red rays are from 8000 to 6450 Angstrom units long, which is approximately, 29 to 23 millionths of an inch. Orange extends downward to 5900 A. U., yellow to 5550, green to 5350, blue to 4950, indigo to 4500 and visible violet to 3900 A. U. The ultraviolet covers everything below this.

All of the rays that penetrate our more or less opaque atmosphere are beneficial in one way or another. Otherwise life, as we know it, would have been extinct long ago, if indeed it could have ever begun. It is interesting to speculate upon the pale faces and strange forms of the inhabitants of other planets whose atmosphere is so opaque that the streams of ultra violet energy have never been able to reach them.

Unfortunately, the sun is not uniformly successful in penetrating our atmosphere with its profligate expenditure of energy, so that early and late in the day and on cloudy or smoky days we are insulated from the health insuring rays, and at other times, in winter, for example, we must live indoors. Which brings us to an apparent impasse—glass windows do not let the ultra violet through.

Glass passes little more than we can see and while this band of light waves is useful for some things—taking photographs for example—it has little medicinal value. It is the band between approximately 3200 and 2900 that contains the therapeutic radiation. This is below the shortest wave lengths that our most transparent glass admits. Since the total amount of these vitalizing rays is only about 4 per cent. of the total solar rays coming from the sun, anyone can see how important it is to absorb every possible bit of these short waves. The problem is how to do it.

There are two possibilities. First live in an atmosphere free of fog or smoke or dust, say on top of a mountain. Not many of us can do this. Those of us who live indoors, spend most of our time, especially in winter, behind windows which, if made of glass, jealously guard us from the ultra violet rays we need. The second possibility is to develop some substitute for common window glass that will transmit ultra violet rays.

During the past few years considerable advance has been made toward this goal, so that at the present time we have some very excellent substitutes for glass which pass considerable ultra violet. The first and best is clear fused quartz. Quartz in natural crystalline form exists abundantly. Common sand is a form of quartz, the flint which prehistoric man used for his arrowheads is another. The Chinese used clear quartz to form spectacle lenses. Certain jewels, notably the topaz and the amethyst are forms of quartz. Obviously this kind *Continued on page 469*

This is the real Night-blooming Cereus (Cereus or Heliocereus amecaensis) grown as a hedge plant in Hawaii. Flowers white

Cactus as a Hobby Plant

Fashion's fancy veers toward these oddities of our own arid regions

G. D. PRING

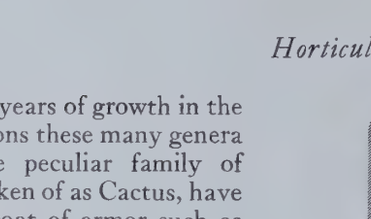
Horticulturist, Missouri Botanic Garden

DURING many years of growth in the semi-arid regions these many genera and species of the peculiar family of plants generally spoken of as Cactus, have become leafless, a coat of armor such as spines in varied degrees of size, shape, etc., being substituted for leaves.

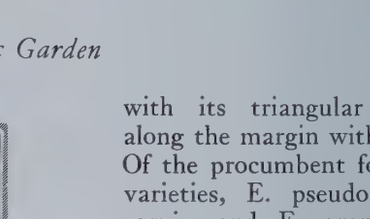
All spiny plants are not Cactus. However, by the casual observer they are classed as such; and, moreover, cactus-like Euphorbias (Milkweeds), indigenous to the semi-arid regions of South Africa and the Mediterranean region, are always grown under cultivation with Cactus in collections, because they bear certain superficial resemblances. They can be differentiated, however, by the simple experiment of making an incision in the twig or stem to test whether or not a milky juice will exude—a Cactus does not possess this milky juice or sap. The Euphorbias have provided themselves with many spines similar to the Cactus and in addition have rudimentary leaves when the new growth appears during the rainy season. When the dry weather is prevalent, however, the leaves drop off so as to overcome the excessive evaporation. One Euphorbia greatly resembling Cactus is the columnar, or organ-pipe, E. similans, its angular shoots suggesting the Cactus genus Cereus. A more tree-like form of Euphorbia is the species E. lactea, with its triangular branches clothed along the margin with short rigid spines. Of the procumbent forms, or large bush varieties, E. pseudocactus, E. grandicornis, and E. grandidentata strongly resemble true Cactus, especially the species E. pseudocactus or False Cactus. The small globular Euphorbias, as E. globosa and E. meloformis, suggest the globular Cactus called Echinopsis. The climbing genus of the West Indies referred to as Pereskia is found growing in association with leafy plants. This genus has both leaves and spines and is rarely taken for true Cactus.

One of the most widely cultivated cactus-like plants, especially in the home collection, is the common Century plant of Mexico. This plant is always confused with the true Cactus despite the fact that it belongs to the Amaryllis or Belladonna-lily family. The large lance-shaped leaves provided with marginal and terminal spines have no doubt influenced popular opinion in this error of classification. The Century Plant, especially the Maguey type, is grown in Mexico for its intoxicating liquor called pulque. For this product, the central whorl of leaves is cut away from the heart so as to leave a concave surface in the center, and from the remaining basal leaves the sap flows into the cavity cut for *Continued on page 471*

Rat-tail Cactus (Cereus flagelliformis) Flowers bright pink

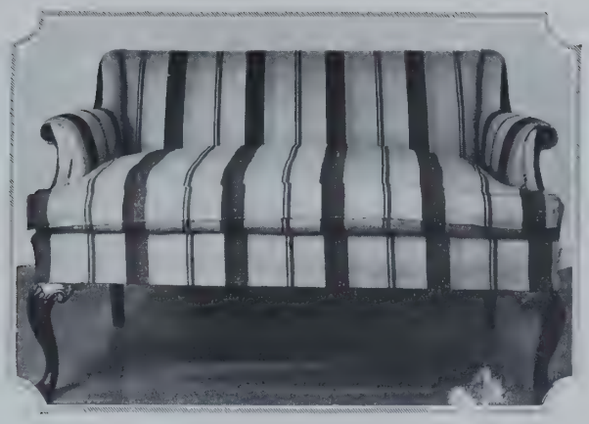


Euphorbia meloformis (left) is not a Cactus, but bears close resemblance to Echinocactus texensis (right), which however has conspicuous spines



Sea Urchins are small South American Cactus. This one, Echinopsis oxygona, usually has several flowers a foot long, pink to carmine red

The giant organ-pipe Cactus (Cereus giganteus) is hardly fitted to the ordinary collection. This specimen from Arizona weighed 1200 pounds



As gay, colorful and practical as chintz is the mohair upholstery on this comfortable chair

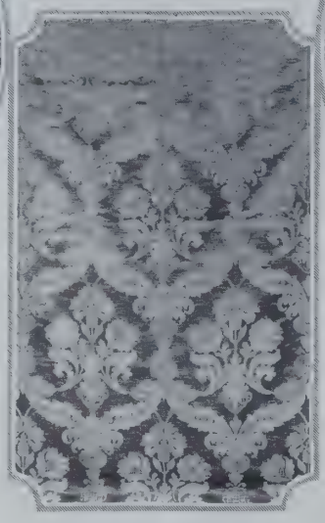
A new note in upholstery and draperies is shown in the three illustrations above, left, and right, where mohair woven in sunfast colors makes for both service and beauty. (Lesher Whitman Mohair Co.)

Simulating the simplicity of gingham, the new mohairs may be fittingly used in the sunroom

NEW FASHIONS IN FABRICS

Novel Combinations of Color and Texture

A printed linen in Adam design is one of the new drapery fabrics suited to the living-room of Colonial inspiration. (Lord & Taylor)

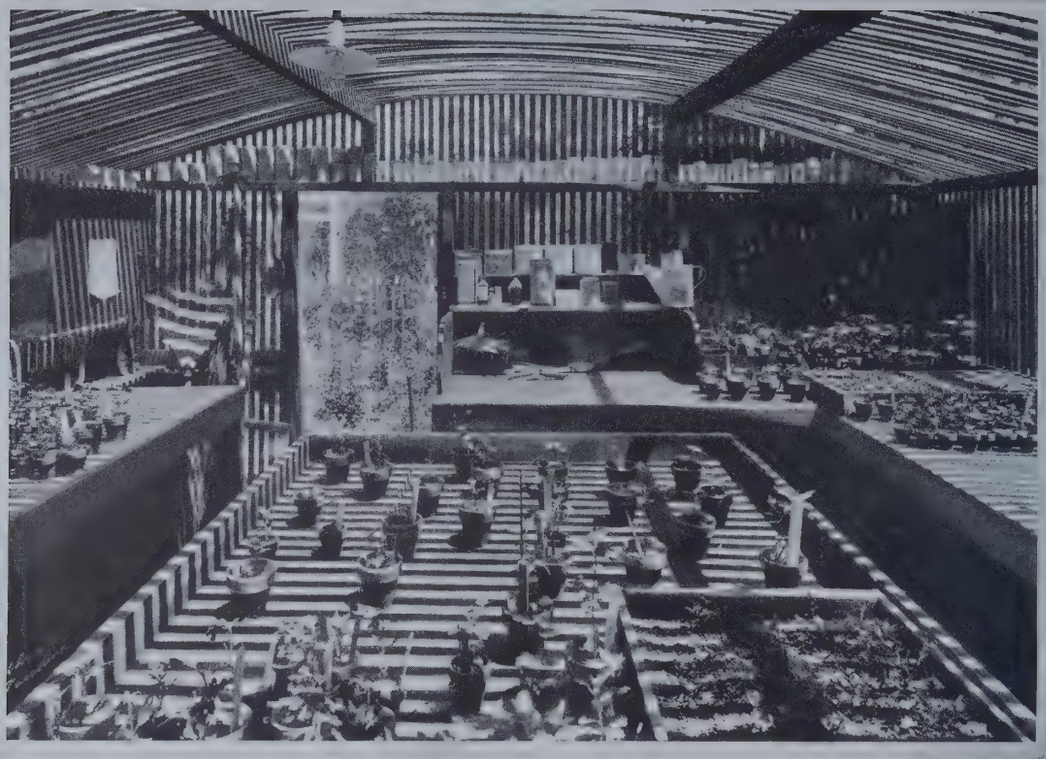


For the more formal room a rich drapery or furniture damask of heavy quality may be had in a sunfast reproduction of an old Italian design. (McGibbon & Co.)

In gold and lavender comes this new Directoire brocade—a copy of one used in the home of Empress Josephine at Malmaison. (Lord & Taylor)

All the beauty of an old English chintz lies in this modern glazed chintz with its green ground and gay rhododendrons (left). (Lord & Taylor)

For a paneled living-room nothing could be more fittingly used than a hand-blocked chintz of Jacobean inspiration. (Lord & Taylor)



Where heat is to be lessened rather than augmented lath is substituted for glass. This also makes a comfortable work room for routine duties

Potting, seed sowing, transplanting, and labeling may be done here in actual comfort. Extra shade from the sun is easily given by curtains, etc.

The Lath House

The glass house analogue in tropical climes

EDNA BETTS TRASK

UNLESS one has gardened in tropical or semi-tropical regions for quite a period without the assistance of a lath-house, he cannot appreciate the comfort and joy reached by one who has labored peacefully under shelter during hot blistering days. No matter how greatly we may love our many garden activities (for they mean reward and joy later), how much better it is, after all, to have a place to carry on the work, where all of the necessary implements are together and where growing conditions can be easily arranged.

The photographs of this page are of my own lath-house, which happens to be located in Southern California, in the rear of an ordinary city lot. It measures 15 feet wide by 18 feet long, with a height of 56 inches in the center and 40 inches at the two sides. The benches around the sides are 3 feet wide—sufficient to accommodate two seed flats. The center bench is 4 feet wide, and is used more for pots than for flats. All benches are 3 feet from the floor, which has been found to be a very convenient working height. A board walk running around between the benches provides a dry standing place.

At the north end of the house is the potting bench, with a couple of shelves above. Directly beneath is a large compartment for holding prepared soil, which may be filled from the outside. Other compartments hold well rotted manure, sand, and leaf-mold, while under the center bench is an arrangement for making compost out of soft wood clippings and leaves.

A small rain-proof cupboard at one end affords a convenient place to keep such things as seeds, pruning shears, cutting knife, dusting sulphur, records, and miscellaneous material which must be kept dry. Also at this end is a space to put the tools, as can be seen in the photograph.

With such a work shop as this, one can carry on garden activities most of the year in the warmer climates. Chrysanthemum cuttings were started in moist sand in early March, and at the time the photograph was made, they were ready to be placed in their permanent positions in the garden, the potting and re-potting having been done in the lath-house with a minimum of work. A few pots of Delphinium are on the center bench ready to be planted, having been grown from a sowing of seed the preceding October. During the hot days of July, seeds of Stock, Pansy, Calendula, Viola, and many other hardy flowers are planted, and with the protection of the lath, come through safely. While many of our lovely perennials such as Salvia, Campanula, Michaelmas Daisy, Gaillardia, Pyrethrum, and others can be started in the heat of August and be carried through the winter, and set out in the late spring.

Another advantage of a lath-house is that a few extra plants can be carried along in pots to drop into places in the flower border where a plant has died, or where something is temporarily dormant. Annuals can be kept growing on a few weeks longer if it is not convenient to plant out all at the same time.

Perhaps in the morning inspection of the garden one spies a new colony of aphis. How easy to hurry to the lath-house and secure in a minute's time all the paraphernalia necessary to exterminate such pests.

Practical Plans for Little Gardens

I. A Garden in Gold

GRACE TABOR
Landscape Architect

NEVER fear that monotony will follow the adoption of one color. And never worry lest a complementary color will be missed. Be bold in the entire scheme and select throughout those things which fall within the extreme limits of the scale, that range from the deepest tones of the color chosen to the lightest. If this be done, the flowers themselves will carry sufficient variation and will compose with sufficient liveliness to make any selection vivid and convincing.

I count it a privilege to be able to present the garden all in gold—the yellow garden. For this is a wonderful color indeed, in its every aspect and tone, from the deep warm shades that lead into red to the shimmering transparency of its top notes.

PLANT LISTS AND KEY

The plants are listed according to sequence of bloom, as nearly as possible. The spring bulbs are to be scattered *ad lib.* throughout the borders, among the evergreens of the collection, and wherever fancy may dictate. These are not indicated in the planting. There are four genera (and seasons) emphasized: the Iris, Helenium, Lily, and Pompon Chrysanthemum. In each group of Lilies indicated, 2 bulbs each of *b*, *c*, *d*, and *h* are to be included; no separate groups of these are indicated.

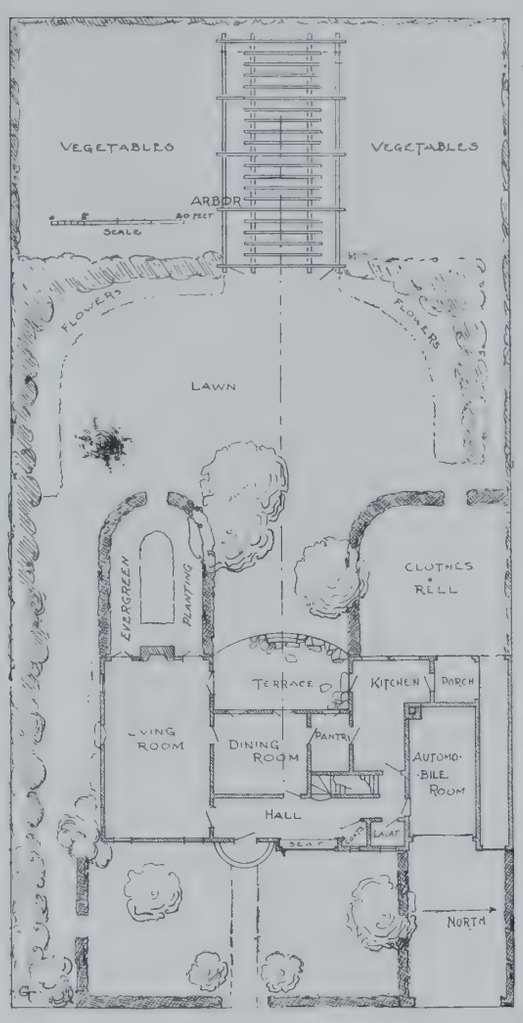
Perennials

1 Alyssum saxatile
2 Aquilegia: *a*, canadensis. *b*, chrysantha
3 Papaver nudicaule
4 Violas: lutea and Black Prince in mixture
5 Thermopsis caroliniana
6 Peony Primevère
7 Doronicum excelsum
8 Iris: *a*, Dr. Bernice. *b*, Honorabile. *c*, Innocenza. *d*, Mrs. H. Darwin. *e*, Shekinah. *f*, Rebecca. *g*, tectorum. *h*, pseudacorus
9 Cheiranthus allioni
10 Hemerocallis: *a*, flava. *b*, kwanso
11 Coreopsis lanceolata
12 Hollyhock double and single yellow
13 Phlox: *a*, Miss Lingard. *b*, Independence. *c*, Queen
14 Asclepias tuberosa
15 Helenium: *a*, Hoopesi. *b*, pumilum magnificum. *c*, autumnale rubrum. *d*, autumnale superbum. *e*, Riverton Gem
16 Lilium: *a*, testaceum. *b*, *c*, *d* and *h* as noted above. *e*, regale. *f*, auratum. *g*, superbum
17 Pompon Chrysanthemum: each group to contain in the proportion of 1 Baby, 3 Metzi, 5 Bright Eyes
18 Sedum kamschaticum, edging for borders

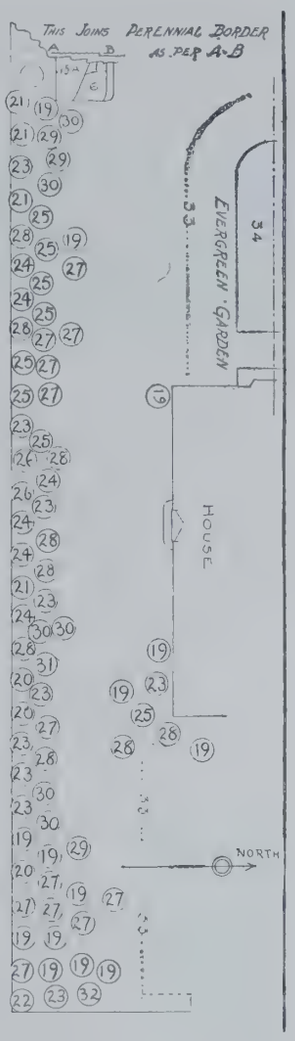
Shrubs

19 Rosa hugonis
20 Cornus mas
21 Forsythia fortunei
22 Hamamelis virginiana
23 Sambucus canadensis maxima
24 Caragana arborescens
25 Berberis thunbergi purpurea
26 Cytissus scoparius
27 Azalea calendulacea
28 Lonicera chrysantha
29 Potentilla fruticosa
30 Kerria japonica
31 Diervilla sessilifolia
32 Hypericum moserianum
33 Hedge—Ligustrum regelianum
34 Evergreen Collection, *ad lib.*

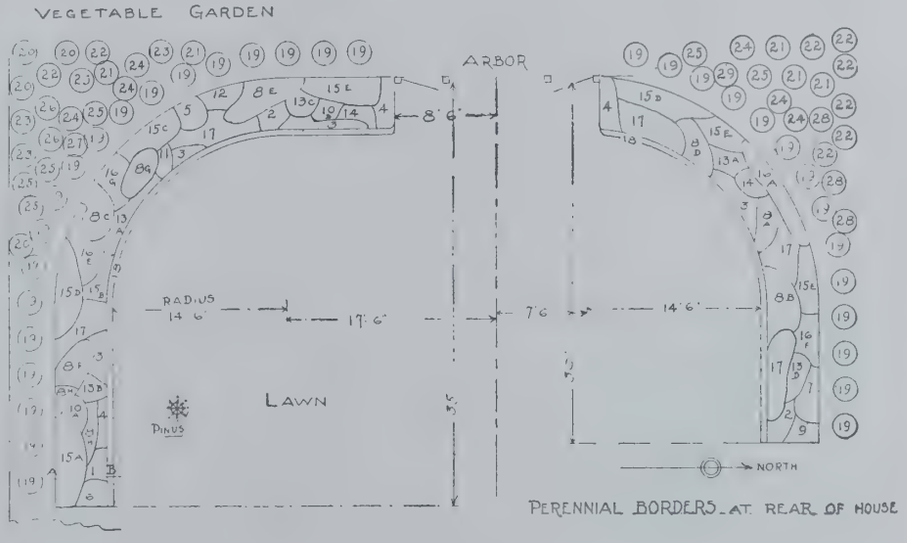
Continued on page 456



The general design for the garden as a whole shows the relation of its parts to each other and to the house. These may be changed according to circumstances



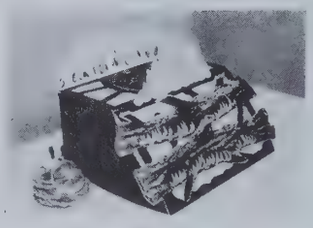
Details of shrubbery planting for the south (left) boundary alongside the house, and extending from the lower left corner of the detail below



See accompanying tables in text for explanation of the reference figures in these detail planting plans. This sketch gives the placing of the herbaceous plants, for the 'flowers' indicated in the general design (above) and for the shrubbery screen for vegetable garden

UP-TO-DATE DEVICES

A New Trick for the Christmas Tree

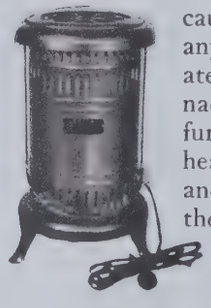


Here is a real novelty for your Christmas tree. It is an artificial log fire that will send flickering shadows up through the branches of your tree and on the ceiling of the room, just exactly as does a blazing log fire in a real fireplace. There is no danger in its use; it is made of cardboard and through a hole in the back a small electric light is placed inside. The heat from this lamp revolves a heat motor, and the shadow effect results. Comes folded flat for you to erect. ($1.00)

Brush for Furs

A good shaking in the open air will dislodge much dirt which fur catches, but not all. This new brush for fur is most effective in brightening and thoroughly cleansing your fur coat or scarf. It is easy to use and even those inexperienced in treatment of furs get results if directions are followed. The brush is made of silk wire, bent at just the right angle; and easily penetrates the most delicate furs, and removes dust, dirt, and dead hair. There is nothing much more untidy than matted or dusty fur. ($1)

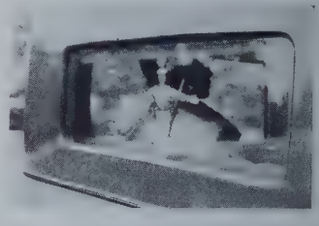
A New Electric Heater



An unusual type of auxiliary electric heater for the home has just come on the market. It weighs from seven to eight pounds, may be carried from room to room, and is absolutely not dangerous because there is no open flame, nor is there anything to fill, spill or explode. It operates on the principle of the warm air furnace—in fact, it is a miniature warm air furnace. All the heat developed is used to heat the air which is drawn in at the sides and base of the heater, and carried over the heating element, then forced through the top to circulate throughout the room. (In two models at $10 and $15.)

Your Own Traffic Man

An ingenious and interesting signal for the back of your motor is this trig young traffic officer. It will amuse the younger members of the family, and also is useful. As pictured, the traffic man's hands are in the 'Stop' position: that is because the car is stopping. When it starts, his hands drop. It is not done by electrical connections or mechanical means, but simply by the momentum of your car. You know how you yourself slide forward when your car stops suddenly. It's the same idea. ($1)



For Your Winter Garden

A fine new flower pot has been evolved: it is a stand in which the flower pot fits, and a saucer which catches the drainage water. The invaluable feature is that the metal saucer is not held tightly to the stand, but about one-half inch away from it, by means of three tiny legs. This permits the excess drainage water from the plant to collect and it is held away from the flower pot itself. The holder is of open construction and permits plenty of light and air to reach the pot at all sides.

The water container may be easily removed by a slight turn of the receptacle and the water drained into it may be poured away. This means that the roots may receive air, and this is a necessity for all plants in the window garden. (To fit the standard pot sizes—50 cents to $3)

Individual Egg Cooker

An individual egg cooker for table service is one of the most ingenious devices for the preparation of eggs at the breakfast table that has ever come to our notice. It works by electricity, and a glass is placed over the egg, as is shown below. If you wish the egg to be soft-boiled, put one teaspoonful of water in the bottom of the cup; if medium, two teaspoonfuls in the cup. Turn on the current, and when the water is boiled away, the egg is done. Thus the cooking is really done by steam. The water makes the electrical contact, and when it is gone the current is shut off. Ever so many breakfasts nowadays are cooked on the table, and the egg cooker very nearly completes the equipment which the modern young housewife must have. ($1.95)

We take pleasure in announcing that we are offering a new shopping service to our readers. Send your check for the article you wish to Shirly Paine (payable to her), care Doubleday,

FOR THE HOMEOWNER

Unsoilable Cards

The first real improvement in playing cards in many years—a black background, unsoilable and restful to the eyes. Each suit is distinguished by spots of different colors, making it impossible to revoke in bridge. The hearts are red, clubs green, diamonds white, and spades yellow. Obviously, such cards are an economical buy, for they will not soil as do the ordinary ones; and the up-to-the-minute hostess who likes to spring surprises upon her guests will be delighted with such a novelty. They make charming gifts to the card fan, and are fine for prizes at big or little parties. ($1)

Bath Salts in Capsules

Bath salts are a luxury—and an inexpensive one at that. But throwing a handful into a tub of warm water and waiting for them to dissolve has its drawbacks. It is far more convenient to have the fragrant little pellets in a capsule which needs only to be placed in the water. Various odors are available, and you can have a different fragrance for your bath every day in the week if you desire. The capsules make inexpensive little presents, and guests will be delighted to find them in the bathroom or on their dressing tables. (50 cents)

Lies Flat Under Rugs

Bumps in the rugs where an electric connecting cord has been laid are never beautiful to look at nor comfortable to walk upon. Moreover, they wear out the rug in unsightly ridges. Such annoyances are done away with now that the flat wire has come on the market. It is entirely fireproof, and will not wear as does the ordinary electrical wire insulation because the wires are embedded in rubber. (Six feet $1.45; nine feet $1.65; and twelve feet $1.85)

New Ash Receiver

Every smoker knows and has grown to dread the zero hour of the evening when the air becomes thick and bluish gray with smoke, and eyes and throat begin to bother. And that hour is bound to arrive if several people smoke together for any length of time. This new ash receiver is a perfectly fine piece of smoking equipment, for it is guaranteed to retain and absorb the fumes and odors of burning cigarette stubs. There is no complicated mechanism to get out of order at just the wrong moment. (Glass body with nickeled top $1; all metal body $2.50)

A Booth for Your Telephone

A clever little invention is this miniature 'booth' for your telephone. It gives you the privacy of a real booth, provides a clear transmission, and improves hearing considerably. If you live in a large family, you know the difficulty and embarassment of trying to make yourself heard when there is talking and bustle going on around you. The more loudly you speak in your eagerness to be heard at the other end the less clear is the transmission. With this device in place it is possible to hold very secret conversation with the family grouped around! It may be used without objection from the telephone company, and is most inexpensive considering the pleasure and comfort it brings. ($1.50)

Steams as It Irons

The careful housewife dislikes to have her choice and valuable linens go to the laundry, for she always fears the wear and tear on her loveliest pieces. However, usually she feels that they cannot be done at home satisfactorily because linen is so difficult to iron; and no one likes rough-dried wrinkled table covers. With this electric iron that steams and irons at once the problem is simplified. There need be no sprinkling, for the iron provides a uniformly moist heat; and for pressing you need no cloth or sponge for dampening. It screws into the regular electric socket and heats in a few minutes. Then you turn the little button and steam begins to issue from the base of the iron, as the illustration at right shows. ($10)

Page & Co., 285 Madison Avenue, New York City, and she will do the rest. If you order more than one article at a time, please send separate checks. This service is entirely without charge.

Our Garden Neighbors

Letters About Gardens and Homes From Our Readers

Does this Solve the Auratum Puzzle?

To the Editors:

Dr. McFarland has sent out the SOS call for information on some cultural scheme which will overcome the vanishing act of our prized Lilium auratum.

His experience in having it spring forth in all its magnificent glory, the first and second years, not quite so robust the third, and frequently disappearing entirely thereafter, is the same sad disappointment which nearly everyone has met with.

I had almost decided that it would be necessary to plant some bulbs each year if I expected to have them in my collection. This of course kept up the supply, but it did not afford me much satisfaction, because one of the most satisfying pleasures in work with plants and plant life is to learn to know them and to understand their requirements.

It was this desire which induced me to attempt to ferret out the cause for the deterioration and exhaustion which are characteristic of this member of the Lilium family; this of course involved a careful study of its habits and the characteristic features of its reproduction. I found that when the jumbo size bulbs were planted, they produced a much sturdier flowering stem, larger flowers and more of them than were obtained when smaller size bulbs were used, but that the life was correspondingly reduced. Moderate size bulbs appeared to increase in vigor from year to year and outlived their larger companions.

This led me to believe that the auratum bulb progresses through a cycle of development and disintegration. This theory was somewhat substantiated by the results obtained from later explorations. I dug up a number of bulbs which had been in the ground and doing service for two or more years. I found them in a very shaggy condition and some in a state of decomposition. Their appearance indicated that their life had been entirely exhausted. Another significant fact discovered was that the bulblets along the stem of these lifeless bulbs were more numerous, as though the grand old plant had made a last heroic attempt to perpetuate its race.

Lilium auratum reproduces itself by setting bulblets which are attached to the stem just below the surface of the ground. These bulblets, however, rarely develop to blooming size in our soil and generally disappear in a short time. What then was the reason for this? The answer which seemed most logical was the desire of this temperamental monarch to have its heart anchored quite deep in Mother Earth. It is a well known fact that the bulbs will rarely do well unless they are planted deeper than are required by most other species of the Lilium family.

I removed some of the bulblets from the stem and replanted them in the same manner as I ordinarily planted the large size bulbs, which is about eight inches

Lilium auratum, the lovely Gold-band Lily of Japan, whose cultivation Mr. Bronwell discusses in his letter at left

deep surrounded by a wall of clean sand to a depth of nearly an inch, and always with a column of sand extending nearly to the surface.

The first year they threw up a slender stem, a more vigorous stem the second, and several blossoms the third year. I dug up some of the bulbs at the end of the third year and found them to be more than an inch in diameter. This spring they are showing up huskier than ever. The results of these investigations lead me to believe that the life of a Lilium auratum bulb is ten to twelve years, and the bulbs which we ordinarily purchase are from six to eight years old.

I know that Dr. McFarland and others who are of an inquiring turn of mind will be interested to know the nature of the soil under which these experiments were carried out: sandy loam, moderately heavy, about fourteen inches deep and a slightly heavier subsoil with good drainage. The nature of the soil is especially favorable for the production of bulbous plants.

The sort varies somewhat in acidity, but, generally speaking, it is nearly neutral. The location is twelve miles west of Chicago in a suburb called Riverside which is famed for the luxuriance of its floral splendor.

These experiments were started four years ago and it is too early yet to forecast results. This much, however, is certain: the bulbs can be brought to blooming size from bulblets. I believe the thing of considerable interest would be to learn how the plant perpetuates itself in its native state. The earthquakes in Japan we know, have a habit of frequently shaking things generally, but it would be quite hard to believe that the quake shake bulblets to a greater depth.—Arthur F. Bronwell, *Chicago, Ill.*

Lilies in Spite of the Weather!

Dear Editors:

The spring of 1926 was so late in northern Vermont, and the summer so cold that my red-banded and red-spotted Japanese Lily, due to blossom in September at the latest, had hardly produced a bud by the first of August. The first of September found five little buds, which grew more slowly than you can imagine.

September was a mild month—no frosts, but cold nights. October 1st found the buds intact, but the nights were so cold that we wrapped the plant in matting, and it stood bravely. One bud had grown quite large, and was getting pink; but the mountain tops were white, and on the 9th of October, in desperation, I took my shears into the garden and cut off the stalk. I put it with its buds into a large vase of water, and in three days the first bud opened—lily-white, red-banded, and red-spotted, a jewel. For eight days the bloom was perfect; then the second bud opened, and so on, until the very last one had spread itself.—Mrs. M. W. Baker, *Everett, Mass.*

Why the Aphids Came

To the Editor:

I have just read your editorial in the October Garden & Home Builder. The reason for the tremendous aphid attack this season was the cool weather. Cool weather provides the proper environment for aphids to develop. One or two scorching hot days would have killed a large proportion of them.

If the weather had been normally warm the parasites would have had a normal development and have kept the aphids more or less in contol. The parasites are

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not capable of much increase during cold weather. Should the same conditions exist next spring and summer as were present last spring and summer we would probably have just as great an attack of aphids.

If you grow the ordinary Snowball, which is so badly injured by aphids, I suggest a little experimental work on it. Follow the recommendations for spraying Apple trees, waiting until the pushing out leaves are $\frac{1}{4}$ to $\frac{1}{2}$ inches long.

One of the Pennsylvania Department of Agriculture workers has demonstrated that by applying Sunoco when Currant leaves are just pushing out, in the crinkly stage, that currant aphis can be controlled. He did it in a neighbor's garden this past season.—P. T. B.

The Dr. G. C. Creelman Lily

To the Editors:

It seems to me that there has been a little confusion with regard to the hybrid Lilium Dr. G. C. Creelman, so I am writing this in the hope that any doubts as to its worthiness or origination may be dispelled. This hybrid, awarded the gold medal of the Canadian Council of Horticulture in August 1917, was originated at the Ontario Agricultural College, Guelph, Canada, and is a direct result of L. sargentiae × regale. The actual breeding was accomplished by Miss I. Preston, now specialist in Ornamental Horticulture at the Central Experimental Farm, Ottawa, Canada. (She wrote on 'Raising Lilies from Seed' in the Garden & Home Builder for August 1927).

This hybrid Lily is wonderfully attractive from every viewpoint; it is hardy, floriferous, vigorous, fragrant and easy to grow. A minute detailed description of the plant here would be out of place, but a description of the bloom should be given. The flowers are borne alternately on the stem, not in a whorl as with the male parent, and may number as many as seventeen to a plant; nine to eleven being average. These blooms are trumpet-shaped, four to six inches long, and four inches wide at the trumpet mouth, which is strongly reflexed. From the base halfway to the mouth the throat is golden yellow, the other half being marble white. The keel or rib is rigid and is carried right through the length of the tube along the center of each petal—and is purplish in color. The anthers are striking because they are a deep brownish chocolate.

Thus we have a trumpet-shaped flower four to six inches in length, the throat golden yellow deepening towards the base, but a marble white towards the reflexed mouth. These flowers do not droop, but are held at right angles to the stem, and the exterior shows a well-marked purplish keel carried throughout its length; also, they have a strong spicy odor, which is particularly noticeable after sundown. The blooming period is approximately three weeks—and comes between regale and sargentiae.

Unfortunately, since Lilium G. C. Creelman was named, other seedlings from the same cross have been grown and named. The unfortunate part is that these seedlings have been named—as a whole—sargale; which would seem to indicate that those responsible have endeavored to establish these seedlings as a new species—including G. C. Creelman as a variety within it. As the variety was named prior to the 'species,' and as there is not sufficient difference either botanically or horticulturally between the hybrids and their parents to establish a new species of Lily—attempts to cause such a conclusion seem ridiculous.

It is interesting to note that L. sargale is not registered with the Canadian Council of Horticulture, nor is it, I think, likely to be—because one of the functions of the Council is to reduce similarity in horticultural productions and sargale resembles G. C. Creelman far too closely to be listed as another variety.

The Dr. G. C. Creelman Lily—a direct result of L. sargentiae × regale. (See Mr. Saunders' letter at left)

To sum up: both G. C. Creelman and sargale are the result of sargentiae × regale—and are similar enough to prevent their being named as two different varieties; also they are too much like their parents to be introduced as a new species. However, seedlings of both these individuals and reciprocal crosses between them and both parents should produ more varieties—quite possibly some them better than G. C. Creelman—ar this should be the aim of the hybridist.— P. B. Saunders, Campus Superintenden Ontario Agricultural College, *Guelph, On*

—It seems to me that there need be n confusion nor misunderstanding ov this hybrid. G. C. Creelman is a hort cultural name for a hybrid that botan cally is sargale—and that's all there is t it.—Ed.

American Pillar Roses from Old Cane

Dear Editor:

In the Garden & Home Builder for las March the statement is made that a cut ting of the American Pillar Rose will no grow from the old cane; and I wish to sa that I have several Pillar Roses whic I have rooted from old canes.

We moved from the old house to th new in May, and took our Pillar Ros along. May is not a good time to move Rose, and though it lived and bloomed i did not do well. As soon as the bloom wa done, I cut down all the canes but one I cut the canes into 3 foot lengths and layered them in a moist shady corner o the garden; and thereafter left them alone, except for watering them oc casionally. They all grew. The next spring I moved all but one to a sunny border. All, excepting the one left in the shade, bloomed a little that season—much to my surprise, as my Rose slips do not usually bloom till the second season.

The effect of cutting back the big plant was wonderful; it immediately sent up strong new canes, and the next year it bloomed in such profusion that it was the admiration of the neighborhood. It is a lovely Rose—lusty growth, good foliage, trusses of exquisite flowers which later become sprays of scarlet hips. Mine were lovely from frost to December, when I cut them for Christmas decoration.

My young Pillar Roses surprised me by blooming their first season, but a cutting which I had of a little single yellow Climbing Rose, the name of which I do not know, surprised me more. A friend gave me the spray, and I set it out with some others in a sheltered place where it got the morning sun, and I kept it wet. In September I inspected these slips and found those of both Silver Moon and Dr. Van Fleet growing nicely, and the little yellow Rose serenely blooming!—Susan B. Johnson, *Bridgehampton, N. Y.*

—Quite interesting! But there is a misconception of the statement in the March issue which spoke of 'cuttings of young tender shoots . . . with a bit of old wood adhering' as not rooting.—Ed.

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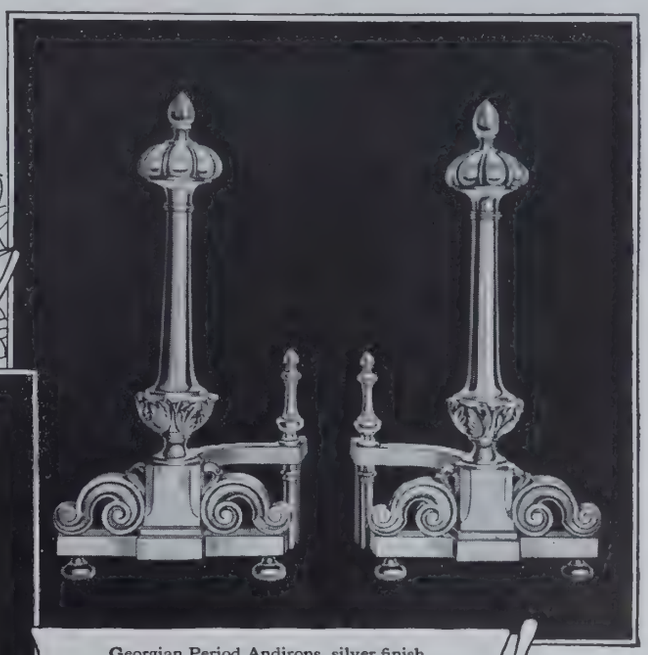
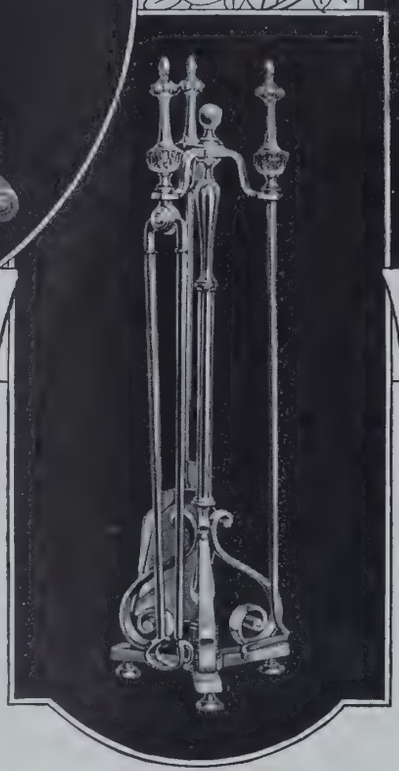


Georgian Period Andirons, silver finish, $165 for the pair. Others from $20 to $800 a pair.



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YOUR GARDEN *in the month of* JANUARY

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond Ind., Quincy, Ill.; Denver, Colo.

Northeastern Section

By T. A. Weston

THOSE in the East can do little, if anything indeed, in the open garden for the next three months, but it is, nevertheless, possible to get considerable enjoyment by considering and planning how to improve upon the past year's experiences.

COAL ASHES FOR PLANTS. The real home-loving man, when he cannot get out in the garden, has to spend some of his spare time in the cellar; he just has to, although for the life of her, his wife cannot understand what he finds to interest him, aside from the furnace ashes. While he probably sighs for an oil burner or gas heater, the ashes are often an asset very useful for building up paths; and for working into soil that is at all heavy they possess real value. Indeed, I am not so sure that they cannot be worked into sandy soil with good effects. Coal ashes hold considerable moisture and they are rich in phosphorus. The more I see how plants thrive in ashes, the more I am convinced of their value in the garden, if used with reason. Many years ago I saw a batch of greenhouse Carnations, grown in pure furnace ashes, that were as fine as those grown in soil; and in my present garden, which formerly was largely used as a dump, I have several banks that are more ashes than soil, and these banks, faced with rocks, seem to suit various rock plants, while one rockery mound backed by a border where ashes are rather plentiful, appears to be appreciated by Azaleas, Rhododendrons, and other acid-soil-loving plants.

ROOTS IN STORAGE. If the Dahlias are stored in the cellar they ought to be inspected from time to time—they must not get very dry, nor very hot, nor very cold. The Gladiolus probably have not yet been cleaned up—they will stand more heat. It is usually around this time that my boys and I go through the paper bags containing the bulbs, cleaning them off, renewing the bags that are doubtful, as well as writing new labels where needed. As previously mentioned, I use 12-inch pieces of lath for labels, and when bulbs are lifted, the labels go into the bags—they are there ready to hand when planting time comes around.

THE PAST AND FUTURE. Regarding past experiences and future anticipations, when one is tucked away in the arm chair with note book and such catalogs as have come in, it is possible to indulge in delightful dreams on a cold winter night. However bad the weather may be at the moment we can all look back and revel in the memories of last fall, that largely made up for the earlier season's short-comings. Right up to the last day of October, when a killing frost arrived, we were cutting Dahlias, African Marigolds, Asters, and above all, Gladiolus.

LATE PLANTED GLADIOLUS. By way of an experiment, I planted 200 mixed Gladiolus on July 30th

and the first of these opened in mid-October. On the 30th of October I cut 25 splendid spikes. That is worth remembering, and in future I intend to plant some quick maturing varieties in late July. Then, too, the perennial Aster Mauve Cushion, a low *Continued on page 450*

In the South

By Ethel Hutson

WE HAVE two kinds of January weather in the Far South. In most years—perhaps four out of five—the weather during the first weeks of the year is mild, sunny, and warm; Roses, Violets, Pansies, Hibiscus, Plumbago, Lantana, Geranium, Sweet Olive, Camellia, Thunbergia, Jasmine, Loquat, Pittosporum, Sweet-peas, and scores of other annuals and perennials are blossoming gayly as if it were May, and the Poinsettias and Chrysanthemums of the fall and early winter linger on untouched b any heavy frosts.

COLD SPELLS. On the other hand these opening day of the year are sometimes swep by bitter blizzards, that bring ic and sleety rain though seldom an snow, but play havoc with th blossoms and tender young leaves tha may have been fooled into puttin out if December has been mild. An these cold spells usually come before th end of the month, even when the yea begins warm; while February and Marc are sure to bring cold. Therefore, th advice given by experienced gardener in this locality is to beware of pruning and fertilizing too early. It is a grea temptation to get out the pruning knif during those mild January days, and t clear away all rubbish and dig around the roots and fertilize—but you do this a great risk, for it is almost sure to start new growth, which will be nipped by the biting winds and frosts that are due in a few weeks. *Continued on page 450*

The Pacific Coast

By Elizabeth Urquhart

ALTHOUGH the year opens in mid-winter, and January is the coldest California month, there is plenty of garden work possible.

PLANNING ON PAPER. Even where conditions are unfavorable in the North, a beginning may be made in the year's work, and garden activities carried on indoors with pencil and paper, planning the spring and summer beds and making out lists of new perennials and annuals and correcting last year's mistakes and lacks. Study the nursery catalogs for suggestions to add to the list of favorites something new every year, or some variety of old well-known plants. Study last year's plants and remove those that were not satisfactory or were unsuited to your climate or locality.

ALONG THE COAST and in the coast valleys there will be plenty of bloom even now, for the early Almond blossoms come out in January, and Camellias and Japanese Quince will be blooming, as well as the invaluable members of the Heath family (Erica), which glorify the winter months. They are hardy and should be grown extensively; they need sandy soil, plenty of water and careful pruning after blooming to insure next-year blossoms. *Continued on page 452*

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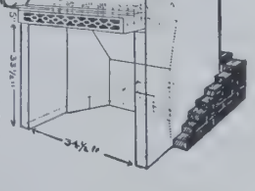

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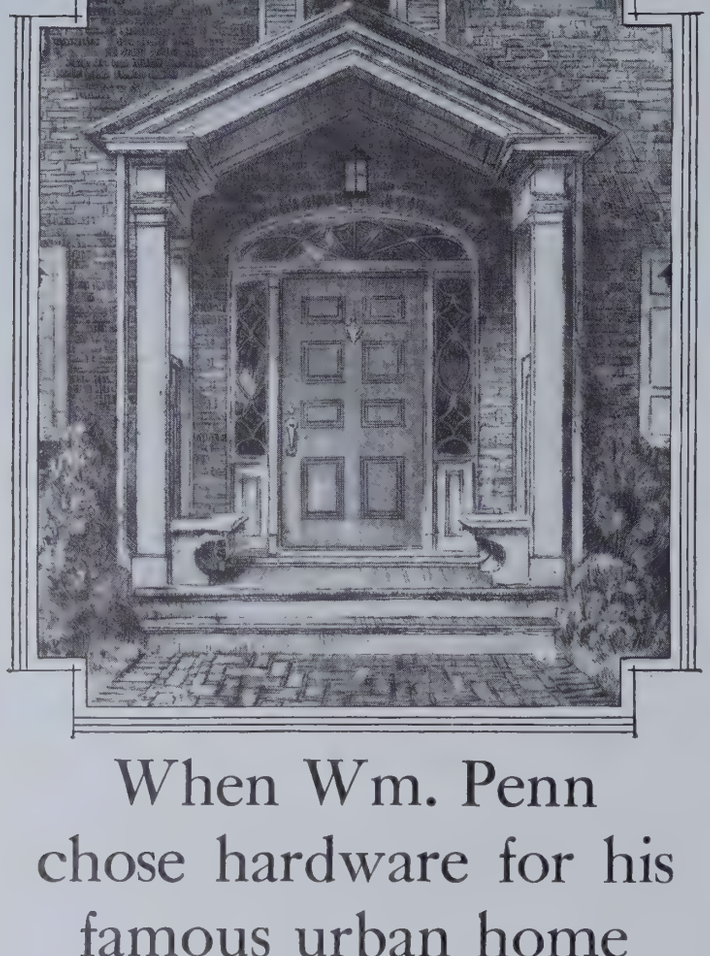

When Wm. Penn chose hardware for his famous urban home

WILLIAM PENN'S town house is preserved in Philadelphia. We find that this Quaker, among other vanities (such as shoe buckles, periwigs, and an overmantel on the chimney piece), used brass hardware on his front door.

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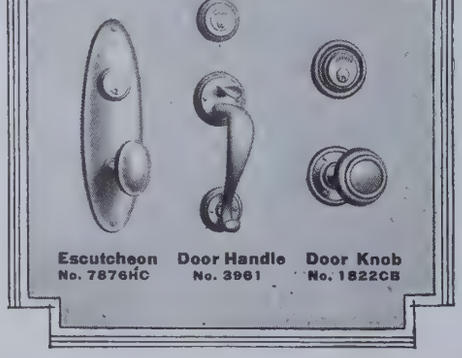

Your Garden in the Northeastern Section

Continued from page 448

growing sort, is a variety to depend upon, even for late October; while earlier in the month, Aconitum fisheri and Cimicifuga simplex are two dependable perennials.

LATE VIOLAS. Another thing I discovered is that Viola Jersey Gem can be depended upon to make a late show if some plants are divided in August or early September. Ordinarily, the plants that have bloomed all summer become rather leggy, the flowers being somewhat intermittent, while if cut back in early September, the new growths, being so crowded, do not all bloom. Divided in readiness for next season's use, these divisions seem to settle down and bloom freely when the larger plants are taking a rest. I was visiting the Charles H. Totty nurseries on October 26th and there saw great beds of Jersey Gem blooming freely. The new Jersey Jewel, too, was making a great show, the flowers being larger than I had ever seen them, rivaling the spring-flowering Pansies. I felt rather proud of it inasmuch as this variety in my own garden had resented the everlasting wet, flowering less freely than in previous seasons when dry, hot conditions prevailed. Other plants that were good in the late Fall when dry conditions prevailed were Gypsophila Bristol Fairy and G. ehrlei.

AND THE CHRYSANTHEMUMS! Was there ever a fall when they did so well outdoors? The moisture earlier in the season suited them, and while it made flowering a trifle later, glorious October weather permitted them to open their flowers in abundance; even the Doty family flowered themselves out. It was my pleasure to judge at the Staten Island Show on October 29th and the large flowers of McNeice, Richmond Pink, Richmond Yellow, and Betsy Ross rivalled the best greenhouse stock, although the plants were grown entirely in the open and not covered with canvas or glass cloth until after the buds showed color. And what is done in Staten Island may be done in many places. Plants may be set in a bed about 8 inches apart in May and kept to one stem. Later, a framework can be erected above them over which glass cloth may be tacked. Burlap or cheesecloth can serve as side curtains to keep off wind and rain and light frost.

TAKE NOTE OF NOVELTIES. It is full early to start ordering seeds and plants but one can consider what changes are desirable in the garden when the spring time comes around. If necessary, rough sketches can be made, though I myself have never felt the need of such. All the gardens I have made were like Topsy, 'they just growed,' and when no further extension was possible, they were r vised. And when it comes to novelty a ditions, one can, during the next two three months, take note of what a offered in the advertising columns this magazine, as well as what are list in the catalogs as they come in. The are many good seed novelties promis for this season.

PRUNING OUTDOORS. Outside, there a a few things th may be done when conditions permi Pruning of fruit trees and bushes is n a hard task on a frosty morning and i cidentally, the prunings and other r fuse around can be made into a bonfir The ashes will be good for scattering o the borders.

POTTED BULBS. If you have some potte bulbs packed awa under soil and straw, a few may b brought indoors. In a sunny windo or in the sun parlor, they will com along rapidly, for if potted early the will be well rooted and only when suc is the case will Daffodils, Tulips, an Hyacinths prove amenable to hea On no account try to force Darwi Tulips at this time; these require cool temperature and abundance of ligh whereas the real early Tulips need hea and darkness for a while to encourag long stems.

WIND PROTECTION. Go around the gar den and make sur that the coverings are firmly secure on those subjects that are prone t injury. Wind is liable to shift the cover ing, and a severe frost, especially if ac companied by wind, will ruin all bud on Azaleas and other plants which retai their foliage. The English Primroses ar very susceptible to injury when un covered, whereas other species lik japonica and pulverulenta, that di right down, can stand much more col When snow falls heavily, it is not a ba plan to dump some of the snow onto th rockery; many of the alpines are used t deep snows and under such a coverin are safe.

CHRISTMAS ROSES. If you have som clumps do not forge to look after them from time to tim Under a protected frame or even unde litter the buds will keep pushing an almost at any time one may find full opened flowers.

HOUSE PLANTS During these days shoul be watched carefull Don't over-water and at the same tim never allow a Fern, Palm or Dracen to get dry. Paperwhite Narcissus, the buds are well up, can be given warm spot but do not try to forc Freesias or they will become leggy an prove disappointing.

Your Garden in the South

Continued from page 448

UNDUE HURRY. Even if the killing frosts come earlier, in late December or early January, the local experts warn against cleaning up the garden too drastically this month. Dead leaves and vines blighted by frost may look a trifle untidy, but one tolerates them for a few weeks rather than ex pose the plants to the cold before Sprin weather is actually at hand. Wait unt after the middle of January to prun and fertilize, and still later to remov the dead leaves and branches from th more tender *Continued on page 45*

From Carolina's Highlands to Gardens Everywhere

There are spots in many gardens where ordinary plants do not thrive. Usually such places are on the north side of buildings where there is little if any sun. Rock gardens may be made, or groups of native plants used. Here are two collections that should meet such requirements.

Special Collections No. 3 for Shady Locations

Jack-in-the-pulpit (Arisaema triphyllum). Greenish white flowers.
American False Hellebore (Veratrum viride. Yellowish green leaves.
Bluebead (Clintonia borealis). Showy yellowish flowers in June.
Cohosh Bugbane (Cimicifuga racemosa.) White flowers.
Clambering Monkshood (Aconitum uncinatum). Blue flowers.
Common Lady's Slipper (Cypripedium pubescens). Bright yellow.
Galax (Galax aphylla). Bronze and green foliage.
Great Solomon's Seal (Polygonatum commutatum). Greenish white.
Oconee Bells (Shortia galacifolia.) Pink and white flowers.
Sharp-lobe Hepatica (Hepatica acutiloba). White and purple.
Yam (Dioscorea villosa). Golden yellow foliage in autumn.
Snow Trillium (Trillium grandiflorum). White turning to rose.

Two plants of each (24 plants) postpaid for $4.75

Special Collection No. 4 for Rock Garden

American Alumroot (Heuchera americana) Greenish white flowers.
Butterfly Weed (Asclepias tuberosa). Red or orange flowers.
Closed Gentian (Gentiana andrewsii) Blue flowers in fall.
Fringed Bleeding Heart (Dicentra eximea). Deep rose flowers.
North Carolina Harebell (Campanula divaricata.) Pale blue.
Moss Phlox (Phlox subulata). White to purple flowers in June.
Mountain Stonecrop (Sedum ternatum). White flowers; in early spring.
Turkey's Beard (Xerophyllum asphodeloides). Tall white spikes.
Wineleaf Cinquefoil (Potentilla tridentata). White flowers; July.
Yellow Fringe Orchid (Habenaria ciliaris). Yellow flowers.
Common Yucca (Yucca filamentosa). Tall spikes of white bells.
Weak-leaf Yucca (Yucca flaccida). White flowers in June and July.

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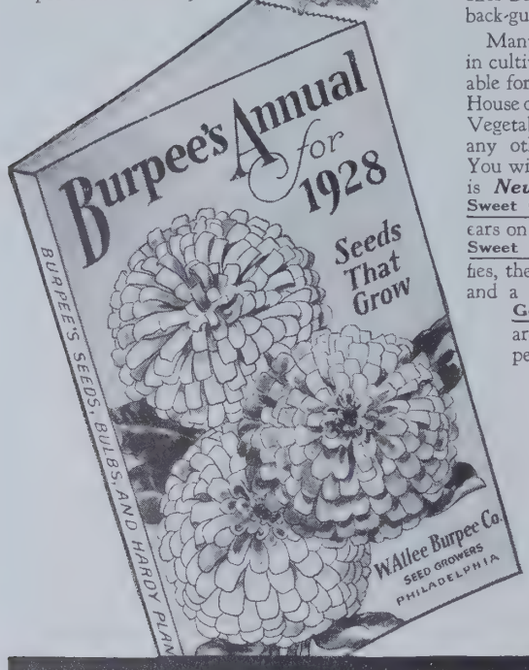

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Your Garden in the South

Continued from page 450

plants like Bananas and Plumbago.

ROSES may be moved this month, especially if they have been checked in their blooming by cold. Two-year-old plants set out now will be in blossom by Easter, and this is the best time to make cuttings, which in this climate begin to bloom in six months. Cuttings may also be made from Buddleia, Hydrangea, Deutzia, Althea, Crepe-myrtle, Cestrum, and other woody plants that have dropped their leaves.

SEEDS OF ANNUALS planted in September and October as suggested at these times (many of them at least such as Sweet Alyssum and Calendula), will be in blossom now, while others will be making good growth for early Spring bloom, and though nipped by frosty nights, the hardier ones, such as Poppies, Sweet-peas and Larkspur will put up again even after rather severe freezes. Others, such as Nasturtiums and Marigolds, may be a total loss, and have to be re-planted if caught by a cold spell.

At all events, January is a good month for planting more spring-blooming annuals, and the list that may go in now is a long one, including most of the plants that in the North are sown in March or 'when the Lilacs bloom.' Stocks, Pinks, Phlox, Verbena, Salvia, Snapdragon, Hollyhock, Columbine, Daisy, Coreopsis, Cornflower, Lobelia, Heliotrope, and many others may now be sown in boxes or in the open.

SUMMER-BLOOMING BULBS. Now is the time to begin to plant Gladiolus, Tuberoses, Ismene, Hemerocallis, Oxalis, Montbretia, for example. It is not too late to put in the last of the Spring-blooming bulbs such as Hyacinths, Tulips, Narcissus, Freesias, Ranunculus, and Anemones, as the ground does not freeze here, and Calla-lilies, Easter Lilies (Lilium longiflorum, or L. harrisi, as one prefers) and the Tiger and Japan Lilies.

SHADE TREES and fruit trees may be set out this month. It is the last call for planting Strawberries, as they are generally beginning to bloom now, and the earliest varieties will begin to bear this month.

LAWNS should be kept mowed if sodded to Winter Grass or Rye, and if left in Bermuda sod they should be freed of weeds and other grass, and fertilized with cottonseed meal, bone meal or commercial fertilizers, rather than manure, which is almost certain to introduce more weeds.

VEGETABLE GARDENS. Seeds of Cabbage, Carrots, Cauliflower, Beets, Radishes, Leeks, Celery, Cress, Chervil, Mustard, Spinach, Turnips, Rutabaga, Parsley, Endive, Lettuce, Kohlrabi, and Broccoli may be sown in a sheltered spot or in a coldframe, while the first Egg-plants, Tomatoes and Peppers may be planted in a hotbed.

Your Garden on the Pacific Coast

Continued from page 448

PRUNING. This month is a favorable time nearly everywhere for pruning trees and shrubs that lose their leaves, as well as vines and Roses; Ivy particularly must be pruned now, as next month it will be sending out new leaves, and it must be trimmed up and freed from all old wood and loose sprays to make ready for the new growth.

CUTTINGS. Roses are still asleep and may be set out or moved after pruning, and cuttings made of the prunings. Cuttings may also be made of Hydrangeas and Fuchsias. Take the latter from the ripened wood and plant in a mixture of sand and loam. When rooted, plant in partial shade.

FUCHSIAS revel in the cool moist coast regions, but in the interior must be given much shade and moisture. They are coming into their own of late years after being left a long time in the lists of old-fashioned flowers. They do particularly well in San Francisco and around the Bay and will well repay trouble and expense. Keep the plants cut back every year for the sake of shape and symmetry and if infested with thrip, spray with whale oil soap.

TUBEROSES, which may be divided and set out this month require a treatment and location quite the reverse of Fuchsias, as they thrive best in the warm, interior valleys where they stay in the ground all winter, while along the coast they require shelter and protection, and should be taken up after blooming in June. They are natives of Mexico and probably find in the interior valleys conditions more near like their native land.

CINERARIAS will be blooming next month under the shade of trees, but where the nights are cold they will need protection. Shrubs and trees may be set out and transplanted in January and this is especially desirable in interior regions, as they will then get well rooted and established before the heat and dryness of summer. Bulbs such as Agapanthus (Blue African Lily), Montbretias, Hyacinths, Iris, Lily-of-the-Valley, Narcissus and Gladioli may still be planted but it is about the last call for Tulips.

SWEET-PEAS AND PEONIES. Keep on with Sweet-peas for successive blooming, and set out or transplant Peonies, although the latter last should not be moved only once in five or six years, as the shock and disturbance of moving weakens the plant. Plant them in rich soil with the crown near the surface—about one inch below.

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P. S. 1928 edition, "Success with Roses," entirely rewritten, excellently illustrated, now only 25c.

The House and Its Grounds

Continued from page 408

is no need of having them farther back than about 15 feet beyond the house restriction line, and where there is some control over their appearance, they can be brought in line with the house front, for there is no reason why they should necessarily be unsightly structures. The long setback is very undesirable, for it makes the garage not only less convenient, but incurs the expense of building a longer road.

Prohibiting or the limiting of boundary walls and hedges is justified for the space from the street to the house, which is, after all, semi-public in character. However, beyond that point such regulations may prevent the securing of sufficient privacy or the screening of an undesirable outlook.

Restrictions inserted in the deed are usually not perpetual, and frequently too easily circumvented. Proper zoning laws are a far stronger guarantee of the permanent character of a neighborhood. Some towns are zoned, but unfortunately comparatively few suburban communities have had the foresight to take this important step ahead.

PLACING THE HOUSE

Now let us consider the characteristics of individual pieces of land, beginning with their influence on the possible positions of the house in relation to the points of the compass, and the surroundings. This is important, because it involves the amount of sunlight and air the various rooms will receive. In almost every case the principal living rooms, and the garden too, should preferably face the south, the next best exposures are west and east, the least desirable being north. At times strong prevailing winds may have an influence on the choice. A good view is, too, a consideration. Remember that the outlook will without doubt present quite different appearances in summer and in winter. When the leaves have fallen unsightly objects may become visible, but then too there may be revealed delightful and perhaps extensive vistas over land or water. Therefore those who intend to live in the country the year around would be wise to do their land hunting after the foliage has gone. When the property is large there is generally opportunity for choice of locations but on small narrow lots the placing of the house is practically predetermined by the boundary lines, the street, and adjacent buildings.

A ROCKY SITE

Rocky sites offer certain problems. If economy is an important factor in building, it should be remembered that the removal of ledge or boulders encountered during the excavation work will involve extra expense. Rock does not always admit openly its presence. It may be concealed under a shallow layer of earth, exposed only in an occasional spot. Conversely a massive outcrop may be surrounded by a good depth of soil which is comparatively free from stone. The experience of those who have built in the neighborhood may be taken as a good guide, unless it is a matter of enough consequence to warrant the drilling of holes at various points.

Occasionally a garden lover settles on a rather rocky knoll, expecting to grow many things around the rocks, but finds upon digging that the soil is hardly deep enough to grow grass. Equally unfortunate for the enthusiastic gardener, in fact for any home builder, is the lot from which the topsoil has been stripped or one which has been filled with subsoil, or worse, with trash or ashes. A layer of good soil is essential for lawns or shrubbery, and if it must be brought in, in most suburban communities it commands a high price.

The presence of trees on property is, of course, a decided asset, especially when they are desirable varieties, of good size, and well located, but this is another story for later discussion.

CONTOUR CONSIDERED

The influence which the contour of the ground may have upon the location and development of the dwelling and its grounds is illustrated by the accompanying sketches which visualize the appropriate placing of four typical country homes. (See pages 407-408)

THE RECEDING REAR

Figure 1 represents a piece of ground which drops away from the street. An English type house, with its terraces and gardens suggested, has been used to illustrate the possibilities here. Although all distinctly sloping or irregular sites add to the cost of building, due to the need of extra walls and additional grading, yet they offer in many cases ample compensation in the opportunities for unusual and delightfully picturesque treatments which would be impossible where it is level. The most straight forward handling of the architecture will require some departure from absolute symmetry in order to make it conform gracefully to the changing levels. Terraces, walls and steps will be features of the garden, and in them are endless possibilities for the creation of interesting garden pictures.

Number 2 (see page 407) is the flat or slightly sloping lot. A Colonial house is shown on it because this style, more generally than any other, needs such a site; especially the simple, popular treatment of it which has been chosen for the illustration. There are of course a number of variations of the style, and some are well suited to uneven locations. English, French and Italian, or even Spanish architecture, will conform to irregular ground much better; in fact, these types often appear at their best in such places. All of them can, however, be successfully adapted to level situations.

A LEVEL LOT

The development of land with no slope, or very slight undulations, can be accomplished, other conditions being favorable, at a minimum cost. Not only is the most economical house construction possible, but the grounds will require little, if any, grading. Flat plots which are low-lying are sometimes inclined to be wet, due to poor drainage, or to the fact that they receive a large amount of surface or sub-surface water from higher adjoining property. Such conditions often prove very troublesome, and may involve considerable expense in their correction.

THE SLOPING SITE

Figure 3 shows a street of rather steep grade and the *Continued on page 458*

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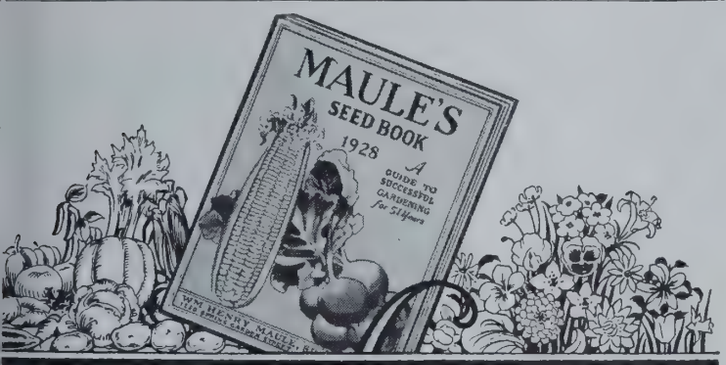

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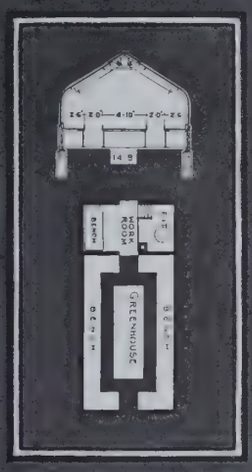

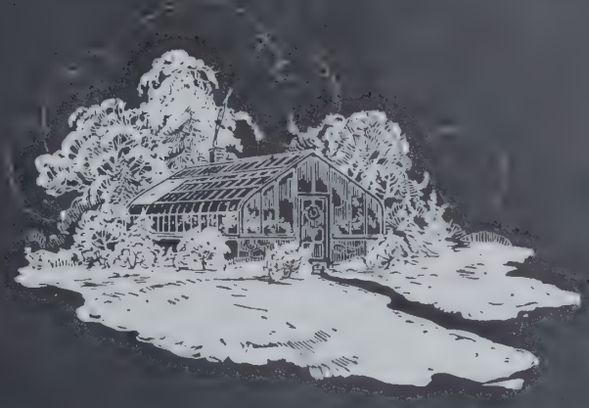

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Practical Plans for Little Gardens

Continued from page 441

Annuals

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French Marigold Legion of Honor
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Salpiglossis in white-and-gold and primrose yellow
Zinnia; Lilliput strain in canary yellow and golden orange.

The evergreen collection is not included in these figures as it is not an essential element of the planting. Its cost may be much or little according to the character of the specimens selected. If an evergreen hedge is used around this, $75 should be added to the foregoing total. Two men should do the planting of the trees, hedge and shrubs in from three to four days. Two days will be required to set out the perennials after these have reached the proper size for handling. It is more interesting to some people to raise these on the place—in cigar boxes in a kitchen window if there is no other chance—than it is to buy the plants already established. Not all of the kinds specified can be raised thus, but most of them offer no difficulties. The arbor is to be planted with Grape-vines or yellow Climbing Roses such as Gardenia, Aviateur Bleriot, Ghislane de Feligonde, Emily Grey, which bloom in succession as here given.

The development of a garden for flowers of one color is not ventured upon as often as I wish it might be. For whichever color is chosen, the results are so delightful and so stimulating that less daring plantations seem ordinary by comparison. As why shouldn't they indeed, since they scatter their force? Whereas the adherence to a single set or group of vibrations intensifies it. Vibrations?—Of course! Though I grant you at once that the garden application of this term and the thought it represents is as yet strange to most gardeners.

But everyone knows that what term color is the effect produced up the eye by the vibration of light flected to it from the object or obje before it. And nearly everyone know little nowadays about the therapeu value of the color rays directly appl as well as received through the visi their value in correcting abnorm conditions in the tissues of the body, the first instance, and in setting up c rective conditions in the mind and t imagination in the second. So it is ve clear how and why the color of t flowers in a garden may be importa in more ways than the esthetic; h and why color may be used here produce a very definite emotional action and as a consequence a ve definite spiritual result. It does this evitably indeed, and without the g dener's calculation. The next step is take advantage of this inevitable co sequence, and calculate the results.

Of all the one-color gardens it is p sible to make the garden dominated that color which is peculiar to ma most precious metal—gold—is perha the most satisfactory and satisfyin since here is the color that stands ne to pure light and that stimula thought and emotion even as light its does.

COST ESTIMATE

Shrubs	$150.
Total Hedge, if all alike	75.
1 Pinus strobus	8.
3 Fagus americana (2 at rear of house, 1 at front)	30.
1 Koelreuteria paniculata (at rear of house)	6.
2 Cornus florida (at entrance)	12.
1 Malus sargenti (at front)	3.
Perennials (from seed) and bulbs	75.
Plants for arbor (Grape or Roses)	8.
Material for arbor	75.
	$442.

Livable Houses You Can Have

Continued from page 409

mortals whose hankering for a 'home in the country' makes them susceptible victims of unscrupulous sales talk. Poisons are no longer permitted to be sold under the guise of peas, or beans, or whatnot—the Federal conscience has seen fit to legislate against impure food stuffs, and cans plainly label their contents. Surely a man's safety is no less important than his digestion—there ought to be some way of preventing the sale of firetraps under the label of 'homes'!

However, we're a bit off the path. Our present concern is with another phase of building, the vast intermediate group of livable houses—moderate-priced, moderate in size—which are happily now available; and the term 'livable' of necessity includes the two indispensable aspects of all good building, attractive design and sound construction. The splendid work individual architects and the stead lifting contribution of the Archite Small House Service Bureau are alrea sufficiently well known to most of readers, but few perhaps are aware of t excellent supplementary efforts of t Manufacturers' Associations along th lines. Prospective owners who wa something better than a builder is a to give them (and who does not want t best he can afford?) and who still f for one reason or another that they not care to employ a special archite will welcome these books of plans. the following pages (410–416) appe a selected group of such houses of wh blue prints and detailed specificatio may be had at small cost; all reque will be promptly forwarded to the va ous Associations.—The Editors.

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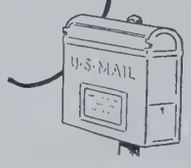

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New Style Catalog in Preparation

The Zandbergen Bulb Book, known as "the most truthful bulb catalog published," is also acknowledged one of the most distinctive in its field. For 1928 we are endeavoring to improve it by introducing illustrations of part of our show grounds, fields and bulb specialties. It will continue to offer the finest in Dutch Bulbs—"Bulbs in a Class All Their Own"—at prices no higher than usually asked for ordinary commercial grades. Please ask for this catalog *now*, if you have not dealt with us previously and mention G. & H. B.

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The House and Its Grounds

Continued from page 454

lot sloping with it—a situation where a house with the spirit of the French château might well be placed. This type of architecture has much charm and fits well into the natural surroundings here, yet is not often seen. Again English design, or certain treatments of Colonial could be used and with skillful planning pleasing and picturesque effects might be obtained. This site, however, is usually one of the most difficult to handle, especially in securing a satisfactory ensemble of garden and dwelling. Here, as is usually the case on all uneven ground, the problem of development becomes more involved as the grades become steeper.

In Figure 4 the land rises from the street. This is a site where the Italian style will be very much at home. The hills of Italy are dotted with such villas; their charming gardens stepping down in front of them, or climbing up above them, in a series of lovely green-topped terraces. English design would be equally well adapted to this location and many would perhaps prefer it, for it harmonizes better with our native landscape and our national temperament. Provision must of course be made to keep the drainage from the hill above away from the house, but the solution of this problem offers an excellent chance to have a wall or rock garden.

Building for Keeps

Continued from page 432

is essential that back-filling be done in a thorough manner as it is the most important preventative against surface water seeping down foundation walls to footings. An added precaution to provide for surface drainage that will work its way to the footing is suggested. This drain should be built of four-inch terra cotta piping laid with open joints and should run completely around the footing and lead to a dry drain. Before covering this drain with earth lay a piece of tar paper or burlap over the opening joint to prevent the back-fill from getting into the drain.

If the walls above grade are of brick the same comments apply to them as to the brick foundation walls. These walls usually are faced with a brick having a textured or tapestry surface in character with the design of the house. The laying of this brick is important. All the joints should be of the width called for so as to present a uniform appearance. Some builders will attempt to build the face brick from an inside scaffold but under no circumstances should this be permitted, for only with an outside scaffold is it possible to secure a satisfactory job of face brick work. If the mortar is colored, care should be taken that all batches contain the same percentage of coloring so that the joint will be uniform throughout.

In connection with the brick walls we might mention the stone and brick sill. that part of the masonry opening which the wooded sill of the window rests upon. If the brick sill is used the joints should be solid with mortar and the brick laid at a pitch of not less than one to six inches. If the sills are of stone they should not be laid on a solid bed of mortar, but should be supported only at the ends and the middle. After the brick work has been completed the balance of the joint under the sill should be filled with mortar. This procedure is important as it prevents any cracking of the sill when the building settles.

All exterior walls should be furred with either metal or one by two spruce furrings, on which the lath that receives the plaster should be fastened. This allows an air space between the masonry wall and the finished plastering and prevents any exterior dampness from penetrating and affecting the surface. Under no circumstances should plastering be accomplished directly against any exterior wall.

If the exterior walls of the building are all wood, they usually will be built of two by four studs, sixteen inches on center, toenailed into a six by eight wood sill piece which rests upon the foundation wall. This wood sill should be laid on a bed of mortar to insure an even bearing. In some cases this sill is anchored to the foundation with one-half inch anchors about eight feet apart. Against the studs a $\frac{7}{8}$ x $5\frac{3}{4}$ in. sheathing is applied diagonally. This sheathing should be of spruce, hemlock or similar local wood dressed on four sides, Over the sheathing the best grade building paper is applied, acting as an insulator and, over this, siding or shingles are laid. The siding or clapboards must be carefully fitted around all openings, no butt joints coming over each other; also thoroughly nailed at each bearing and nails counter sunk and puttied. The siding should receive a priming coat immediately after erection. At the junction between the wood sill and the foundation a water table is installed. This prevents the rain that runs down the face of the building from entering this joint. (See sketch).

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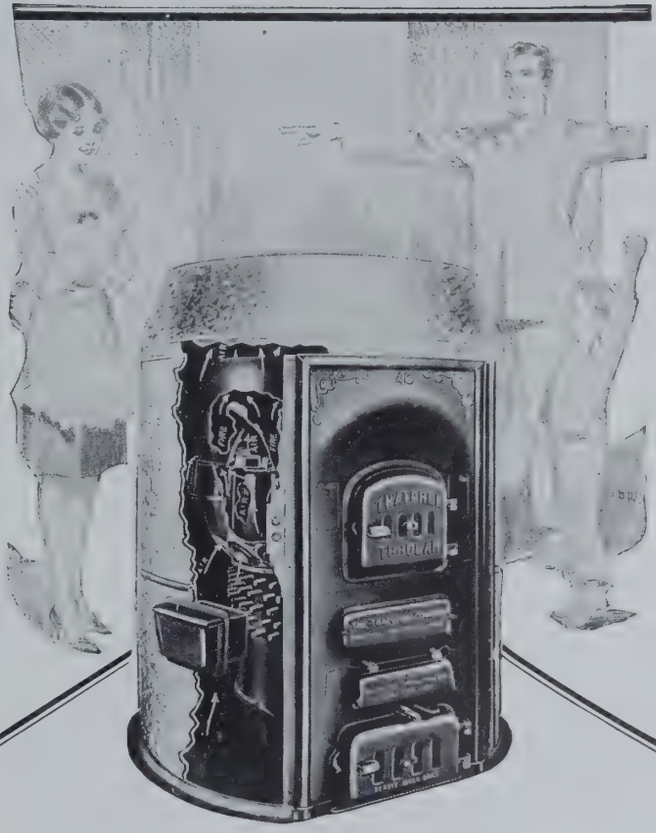

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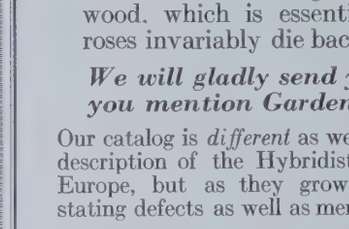

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You are invited to become a member. Dahlia societies are invited to affiliate with us. Affiliation dues are ten dollars a year. The benefits include ten copies of our bulletins and our medal for awarding at your show. Individual memberships are two dollars a year and carry all the privileges of the society.

A limited number of advertisements will be accepted for the February Bulletin.

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CALIFORNIA

The largest dinner set in the world is the popular blue fluted porcelain, the ware selected for the dinner service of all American battleships. (Royal Copenhagen Porcelain Inc.)

Denmark's Contribution

Continued from page 423

the 'big three' ceramic works of Denmark is that of Bing & Grondahl, located in Copenhagen close by the ancient castle of former Danish kings. Work in this factory is carried on by the artists without restraint or restriction. Each creates and colors according to his own ideas, getting his inspiration, like all Danish artists, from nature, which explains why even the dishes of Denmark seem to hold a vivid picture of its life. Yet each piece so produced holds true to the Danish tradition of 'use with beauty.' Jean and Pol Gauguin, brother sculptors and artists, are associated with this factory, an establishment that is producing not only porcelain such as is ordinarily meant by that word, but carved porcelains, the result of months of endless patience and the creative genius of Miss Hegerman-Lindencrone and Miss Garde.

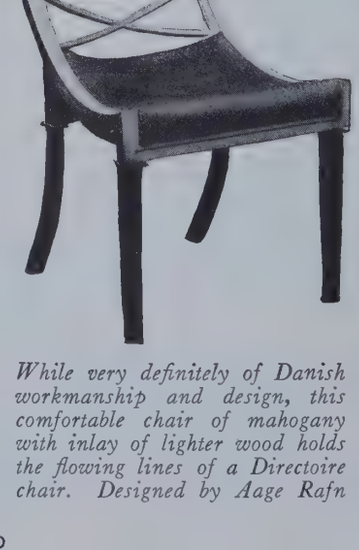
The furniture of Denmark while distinctly national holds much of French and English inspiration. In some of the chairs may be seen the long, flowing lines of Directoire chairs. The table and dining chairs of oak hold to sturdy English tradition and yet each has a curve, a new note of comfort, new fashions in upholstery or, possibly, it is in the actual mechanics of opening a drawer or desk door, in the coloring and combinations of woods that makes eac piece definitely Danish.

As an instance, the use of fur to cov the mahogany sofa and foot of the sew ing table tells clearly of long, cold wint days in lands other than ours. We c not need such coverings, but the shap of the high-backed couch is somethin that spells comfort in any land.

In looking at all this work sent to u by this other land, we are impresse by several outstanding features. First- that no craftsman seems content to be worker along one line only. The jewel and silversmith is quite apt to be sculptor. The architect is both design of fabrics and pottery. Following thi we note the impress of such painstakin care as to the least detail of eac article, that we find in this a nation trait that gives to every craft a distin note of nationalism.

And last but far from being least, w feel the sense of progress in all that the artists achieve. They are not conte merely to copy and reproduce the wo of men of their own land or of oth lands. The world is moving beside the and they, in their art, are moving with

Photographs for this article by courte of The Brooklyn Museum, Mandix C Georg Jensen, Royal Copenhagen Por lain Inc., Bing & Grondahl.



While very definitely of Danish workmanship and design, this comfortable chair of mahogany with inlay of lighter wood holds the flowing lines of a Directoire chair. Designed by Aage Rafn

All Danish furniture is unique design and combination of wood but nothing is more outstandi than this pale oak dining cha with curved cane back. The uph stery brings both comfort and col

Here Beauty Begins

Your entrance hall and your entrance hall floor introduce the rest of your home

BEFORE Hazel Dell Brown, decorator, planned this entrance hall, opportunities for decoration seemed very limited. But by a clever use of color in walls, woodwork, and floors, Mrs. Brown has created a smart introduction to the home. The floor is Armstrong's Marble Inlaid Linoleum No. 87.

TAKE several doors, a staircase, and a few pieces of furniture. Scramble these well. Then squeeze them into a small, odd-shaped room. When done you have the reason why some women prefer to have homes *without* entrance halls.

Yet an entrance hall—regardless of size and shape—can easily be made an attractive and tempting introduction to the rest of your home. Begin with the floor. Make it part of your room picture . . .

That, in a nutshell, is the secret of the room shown here. What you really like about this room, the one thing that more than anything else makes you long to see the rest of the house, is the patterned Armstrong Floor.

The design of this floor makes the room look larger than it really is. Its color-tone makes ordinary furnishings assume new character.

With all its richness and modern beauty, this floor — or any other Armstrong design you select at good department, furniture, or linoleum stores—has many practical virtues.

Mud and water can't harm it. Heedless feet can't scar and track it. And it's cleaned jiffy-quick—a twice-yearly waxing and a dry-dusting when needed. Nor can time dim its full, rich colors. They're *inlaid*. The floor itself is *cemented* over builders' deadening felt — lifetime wear without a cent for refinishing.

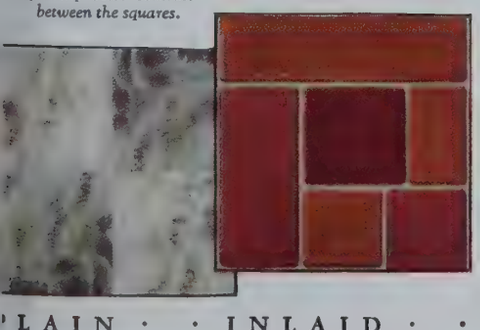
You can have such a floor — in *your* entrance hall—laid in less than a day. It's surprising the great difference a few dollars spent this way will make.

Make it a point to see the new Armstrong Floor designs. To help you select one of correct color and pattern for any room in your home, write for "The Attractive Home—How to Plan Its Decoration." This new 32-page book brings you up-to-the-moment suggestions that do not cost a great deal to carry out. Hazel Dell Brown, its author, has helped thousands of women plan prettier homes. Her new book contains an unusual offer of her free personal services. For your copy of this color-illustrated guide in home furnishing and decoration, just send 10c to cover mailing costs. (Canada, 20c.) Address Armstrong Cork Company, Linoleum Div., 901 Pine Street, Lancaster, Pa.

Look for the CIRCLE A *trade-mark on the burlap back*

New all-over marble effect in Armstrong's Inlaid Linoleum, design No. 88. Note the absence of sharp color contrast between the squares.

Flagstone motif in Armstrong's Embossed Linoleum, No. 6041. This floor has a texture you can see and feel



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The healthy growth of the plants in this box is assured by the ingenious sub-irrigation method described in the text and sketches below

A Practical Outdoor Window Box

S. J. HEAP

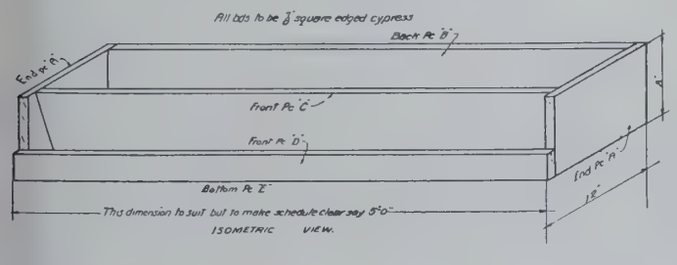
TO MAKE plants grow in any container with any degree of success there must be moisture and ventilation. The ventilation should be from the bottom. The moisture is best applied in no other way than on the surface because, first, the comparatively large amount of water necessary if applied at the surface will cause the soil to puddle, unless the conditions are exactly right this puddled soil will dry out and become hard and cement-like; and, second, the place where the moisture is needed is at the roots which will be in the bottom of the container.

The container in this case is the window box. As will be seen by referring to the drawing, we have left in the front and an opening which allows for watering and also provides a means of bottom ventilation. The loose gravel in the bottom of the box allows the water to circulate under the whole bottom because as the top of piece D is above the bottom of piece C when the water is added in up to the level of the top of piece D the level on the inside is above the drainage gravel. The roots of the plants and the absorption qualities of the soil will carry the water up into the growing loam.

This window box is very simple to make if the details as shown on the drawing are followed out carefully. All that is necessary is some cypress or white pine $\frac{7}{8}$ in. lumber of the width indicated that is 8 in. for pieces A & B, 6 in. for piece C, 3 in. for piece D and $11\frac{1}{8}$ in. for piece E. The standard size for planed lumber is a trifle less than 8 in. and a trifle more than $11\frac{1}{8}$ in. Thus if we wish to further simplify the construction we might make the bottom piece E the standard width of a stock board. This would mean that the sizes in the schedule would have to be varied. Suppose the bottom piece E came $11\frac{1}{2}$ in. wide, this would mean that the end pieces A must be $11\frac{1}{2}$ plus $\frac{7}{8}$ in. or $12\frac{3}{8}$ in. long. Suppose the lumber for pieces B came $7\frac{1}{2}$ in. wide this would mean that the over-all depth of our box would be $7\frac{1}{2}$ in. instead of 8 in. as shown. Of course we should have to make pieces A from the same width pieces and piece C would have to be made from a $5\frac{1}{2}$ in. piece which is a stock width in most parts of this country.

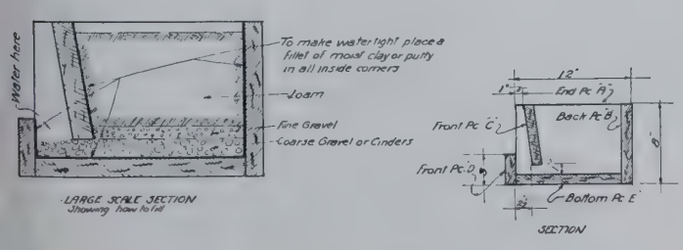
There are some things which we must make sure to do. We must be sure that the bottom of piece C comes well below the top of piece D otherwise the water will not rise high enough inside of the box to do any good. We must also fill in the corners with some waterproof sub-

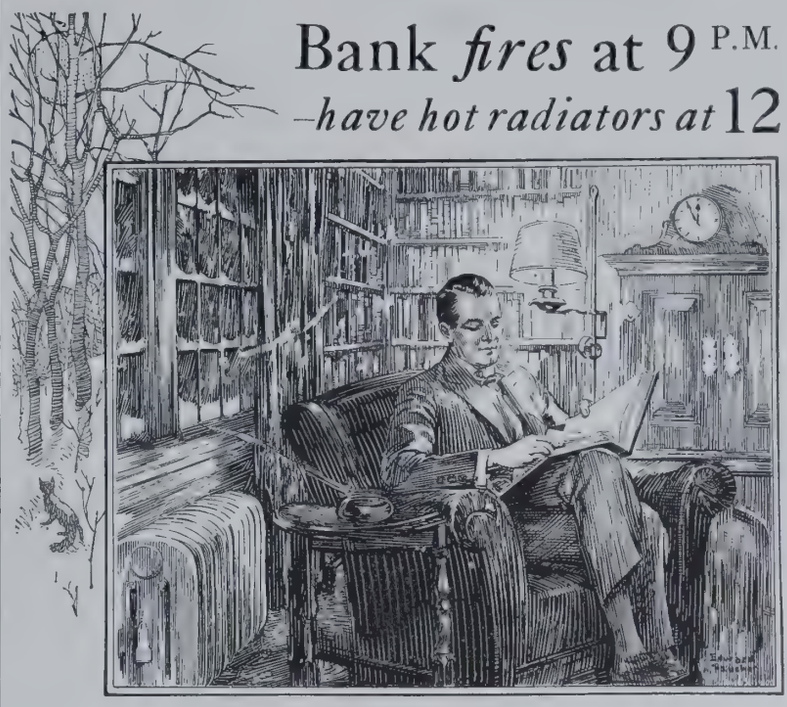
Continued on page 468


All bds to be 8" square edged cypress
Back Pc "B"
End Pc "A"
Front Pc "C"
Front Pc "D"
Bottom Pc "E"
End Pc "A"
This dimension to suit but to make schedule clear say 5'-0"
ISOMETRIC VIEW.

Schedule of Material for one Window Box			
Pc Mark	Length	Width	No each req
A	1'-0"	8"	2
B	4'-10⅛"	8"	1
C	4'-10⅛"	6"	1
D	3'-0"	3"	1
E	4'-10⅛"	11⅛"	1

NOTE—To preserve the wood all surfaces should have two coats of a good paint. Use 8d. Finish Nails or ¾ in. wood screws thro out





Bank *fires* at 9 P.M.
—have hot radiators at 12

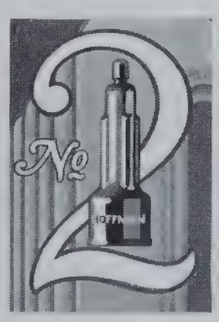
How to have more Comfort

Hot radiators 3 hours *(not 30 minutes)* after banking 15 minutes *(not an hour)* —to get up steam *...for ⅓ less fuel*

ONE simple change in your one pipe steam heating system can give you amazing new comfort. You can have hot radiators 3 hours (not 30 minutes) after fires are banked. You can get up steam in 15 minutes (not an hour).

This means you can bank the fire after dinner and still have a warm house when you go to bed. You can sleep till quarter of eight (instead of seven) and yet get up steam by the same hour—eight. And, what is more, you can cut your fuel bills ⅓. This is why!

When you get up steam in a boiler it has to lift an air load of 14.7 lbs. (on every square inch of surface) to force air out of radiators. If air cannot escape, steam cannot circulate. That is why an air-venting valve was originally placed on each radiator—*to let air out!*



Each time you get up steam, much is wasted in lifting this air load. For ordinary air-venting valves let this air back in just as they let it out—as soon as steam pressure drops.

The Hoffman No. 2 Vacuum Valve (used in place of the ordinary venting valve) lets air out *quick—then locks it out.* This removes the "air load". A partial vacuum is created. When you get up steam it rushes unrestricted to radiators. Steam does not waste its heat energy fighting air.

That's why Hoffman No. 2 Vacuum Valves make radiators hot in 15 minutes (not an hour). That's why radiators stay piping hot 3 hours (not 30 minutes) after fires are banked. For, air being locked out, steam continues for a long time to remain in radiators and give off heat.

Hence greater comfort and—*you save ⅓ of the coal or oil you formerly used.*

By this saving, you earn 50% to 65% on your investment in Hoffman No. 2 Vacuum Valves—*the first year.* At the end of the second, you have your original investment back—plus a profit. Every year, after this, you make yourself a gift of approximately $5 for each radiator in your home.

Send for Book—This investment is worth studying. For complete details send for interesting illustrated book "How to Lock Out AIR—*the heat thief.*" Just print your name and address on the edge of this ad and mail to Hoffman Specialty Co., Inc., Dept. E-16, 25 W. 45th Street, New York.

HOFFMAN No. 2 VACUUM VALVES

Hearthstone Editor's CHAT

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each homemaker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

LACQUERS THAT BRING BEAUTY

THERE is no denying the charm of that room whose walls, woodwork and furnishings are harmoniously toned. Once upon a time (and that not so long ago), to secure this picture meant such outlay of time, energy, and money that the average homemaker stood aghast at thought of floors done over, old chairs and tables sent to the furniture dealer for repairs, with the consequent delay and bare rooms in the process.

To-day life is too full, too busy for doing even so simple a thing as redecorating in the slow way of other days. Floors must now dry overnight, chairs and tables be ready for use within the shortest time. To meet this need, and to fill many needs in fact, came lacquer, not the old lacquer of the choice Chinese cabinets so beloved of all times, but a new lacquer that dries almost as it is used and one that the most inexperienced can use with some assurance of success.

These modern lacquers called 'brushing lacquers' are so easily applied that the veriest tyro can make use of them freely and successfully.

In these new lacquers there are all the colors one can picture: deep blues, pale yellows, cool greens, gay reds and creamy ivory. What is more, a little careful study and experimentation in mixing will enable one to produce any shade desired so that even the oddest note in a fabric can be matched.

Nearly all of the best paint and varnish manufacturers in the country are making this new medium of decoration, and in nearly every case these firms maintain decorating bureaus that will answer all questions about how to use and mix lacquers. Moreover, they are publishing booklets comprehensive and easily understood.

In using lacquers, the first step is to make the surface of the floor or furniture perfectly smooth, removing all of the old varnish that has checked or cracked. If the article to be lacquered has been painted at some time, its surface should be gone over to remove any scaly places. It must be remembered that lacquer will not cover up uneven spots. Steel wool is excellent to use to secure a smooth, even surface as is also number oo sandpaper. Where a floor is to be lacquered, it should first be thoroughly washed with warm soap and water to free it from all grease spots and stains and then dried, all the nail holes and cracks being plugged up with putty which has been mixed with a little stain the color of the lacquer. With all surface irregularities and dust removed, the article is now ready for the finish. In using these brushing lacquers, it should be realized that they are exactly what their name implies, lacquers to be quickly and lightly brushed on with a bristle brush that is *absolutely* clean. The work must be quickly done as they dry almost instantly and one cannot go back and forth to smooth out imperfections as one would with paint.

Paint and Lacquer Booklets

Ask for booklets by number only

HOW TO KEEP YOUR HOUSE YOUNG Valentine & Company	401
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HOME SWEET HOME The Edham Company	375
THE RIGHT VARNISH Pratt & Lambert	374

After using lacquer, the brushes should be cleaned immediately, else they will become so hard and stiff as to be practically unuseable for the next job, without much labor and effort to soften them. As a general rule, all manufacturers make what is known as a 'thinner.' This can be used to thin the lacquer should it become thick in the can before the work is finished, and this thinner makes the best medium in which to clean the brushes.

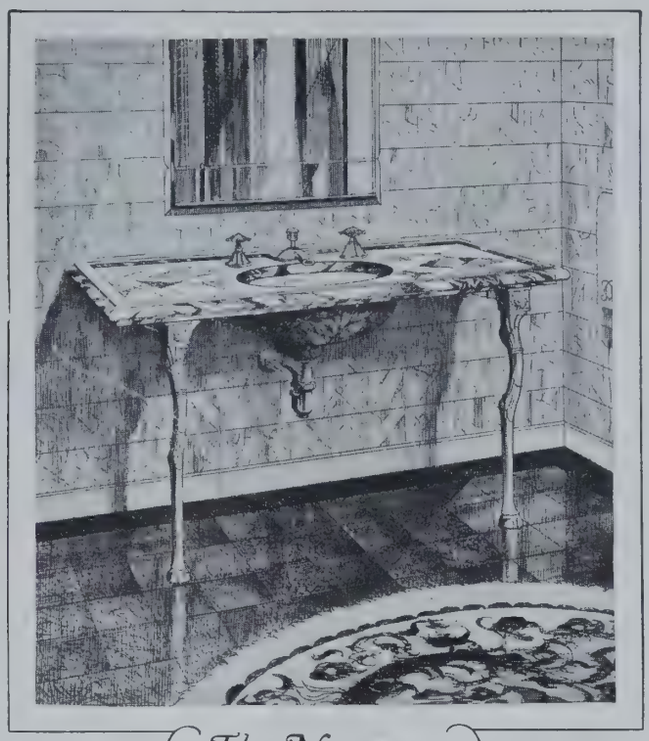
For the clearest directions for using lacquers, let us quote from a booklet put out by one of the largest manufacturers of varnish and lacquer:

'First of all, start on a small article. Settle as to the color desired and you will learn just how to wield the brush. You will discover that one coat is usually enough for most surfaces. If a second coat is needed, flow it on evenly and smoothly using a full brush of lacquer and doing less brushing than on the first coat. To secure results worthy of a professional, the amateur must be workmanlike. The surface must be thoroughly prepared. The brush must be a good one, not a cheap one.

And one must learn to work rapidly. Be sure the surface is clean and dry, free from all dust, oil or wax. Use gasoline to remove oil, wax or grease and then wash thoroughly with soap and water. Be sure the surface is "bone dry" before using lacquer. New wood needs to be only clean, dry and smooth, no filler required. Old wood that has been varnished, painted or enameled can be lacquered right over the old finish if it is smooth. All rough places should be sandpapered smooth. If the old finish has been recently applied or is badly scarred, use a varnish remover to take off the old finish, then clean and dry the surface well. Use a clean, soft brush and stir the lacquer in the can thoroughly before using. Even a new brush is full of dust and should be carefully cleaned with brushing lacquer thinner before it is used. Apply the lacquer with generous brushfuls in full even coat. If there be enough lacquer in the brush, the old surface will be completely covered with one coat. If a second coat be needed, it can be applied in fifteen to thirty minutes. If desired, parts of the surface needing more lacquer may be "double coated" without difficulty almost immediately after the lacquer is first applied. Brush the lacquer on in even strokes. Stop brushing as soon as the brush seems to drag. Put the second coat on with as few strokes as possible. For a high lustre on any article when lacquered, polish with a soft cloth as soon as it is dry, using any good furniture polish or fine rottenstone and oil.

Cautions: Never work with lacquer in a room where there is an open flame. Never use brushing lacquer over any recently applied paint, enamel or varnish.

In order to estimate how much lacquer will be needed the following table will prove useful: ½ pint will cover a small chair or table; 1 pint will cover a large chair or table; 1 quart will cover ten square feet, one coat. If there be any lacquer left over after finishing an article, seal the can tightly for then it will keep indefinitely and always be ready for use. Do not pour any "thinner" in which brushes have been cleaned back into the can; keep it in a separate can for rough cleaning.' (From 'How To Keep Your House Young.')



)f marble that seems flecked with unlight, gleaming as with an imrisoned fire, this Neumar lavatory ıay well suggest the entire decoıtive theme for a bathroom. It is but one f the many beautiful fixtures illustrated nd described in *New Ideas for Bathrooms*, an inspiring book packed with decorating and plumbing suggestions. Its companion volume is the handy catalogue, *Homes of Comfort*. Write for both. Then consult any responsible plumbing contractor and learn why a Crane installation rarely costs more.

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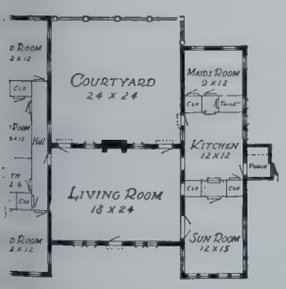

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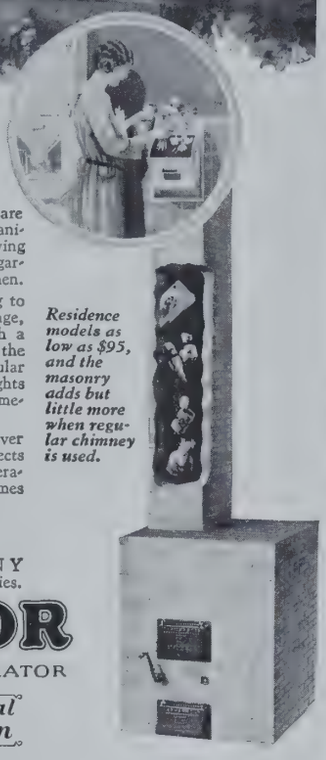

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The STORRS & HARRISON CO.
BOX 310 PAINESVILLE OHIO

A Practical Outdoor Winter Box

Continued from page 463

stance such as moist clay, new putty or pitch. While it is not so handy around most homes pitch is the best of these because it does not dry out brittle. If some kind of a waterproof filler is not used in the corners, when the joint opens a trifle the water which we apply will run out nearly as fast as we pour it in, not only causing extra work but in all probability soiling the wall of the house.

The over-all length of the window box should be determined by the width of the windows or group of windows. The best effect is obtained by making the box about 6 in. longer than the width of the window opening plus the casing on each side.

Refer to the drawing of the window box. The isometric view shows how the box will look when completed and gives an idea of the relative arrangement of the pieces. Notice piece C slopes a little from the top to the bottom. This is done to allow for the opening at the bottom as well as for the architectural effect. The small section shows the dimensions of the pieces and the markings which agree with the corresponding pieces in the isometric view. The large scale section shows the arrangement of the soil in the box. It is necessary to put a fairly coarse gravel or cinders in the bottom up to the level of piece C to provide for drainage and ventilation. We must put some finer gravel directly above this to prevent the fine loam from settling and filling the pores in the coarse gravel. The top of the fine gravel should not be more than one half inch above the bottom of piece C so as to allow all the room possible for the loam. The loam must be very rich, that is full of good plant growing material.

We made ours as follows: to one measure of fine sand we added two measures of leaf mold and one half measure of well rotted stable manure. To the whole window box of the size shown we mixed in well about one quart of a good grade of commercial fertilizer.

Our box was on the northwest side of the house and thus was in the sun only a portion of the afternoon, but from the middle of June until frost the plants were in constant bloom.

Geraniums seem to adapt themselves to window box growth and produce an abundance of foliage and flowers throughout the season. The Petunias were an experiment but proved very satisfactory if the admiration of the passers-by were any criterion. The picture is merely to show that the idea of the details of the box is correct.

During the season the box was watered only from the bottom about once a week except in very warm weather when water was applied twice a week. If there were an extended very dry spell, about once a week the leaves were washed off by means of a sprinkling can. No weeds were allowed to thrive and the top of the soil was kept thoroughly pulverized by constant cultivation.

Before the soil is put in the boxes the whole inside and outside surfaces must receive two full coats of a good grade of paint which must be thoroughly dry before the box is filled.

We supported our boxes on standard pressed steel brackets. Wooden brackets of suitable design could have been used.

Building Better Houses

Continued from page 403

Details of the Contest Open to All Merchant Builders and Development Companies as Announced on the Opening Page of This Issue

BOTH aspects, i. e. design and construction, must of course be included in any consideration of better building and all entries will be judged on the quality of both. In order that a fair judgment may be reached full facts must be in every case available and each contestant is requested to submit the following material in connection with every house entered in this competition:

1. Photographs of the finished building, both interior and exterior with planting which is, of course, indispensable for attractive, homelike effect. These photographs to be of sufficiently high pictorial quality to permit of editorial presentation on the pages of this magazine.
2. Simple sketch plans of room arrangement.
3. Specifications of materials and equipment.
4. Cost of various building operations as masonry, carpentry, plumbing.

This contest is open to all development companies, merchant builders and other individuals who are building houses to sell.

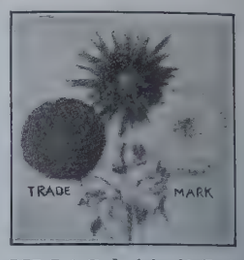
The number of entries which may be submitted by a single contestant is not limited but no house costing more than $50,000 will be regarded as eligible.

The closing date is April 1st, 1928, and material must be addressed to: Building Better Houses Contest, Garden & Home Builder, Doubleday, Doran & Co., Inc., Garden City, New York.

Unless accompanied by postage, material will not be returned, and the Editors reserve the privilege of publication at our regular rates. The list of judges will be given out shortly and will include at least two competent architects, a qualified representative of the general public, and the Editors.

For purposes of convenience some sort of division by regions seems necessary and The Garden & Home Builder Achievement Medal will be awarded as announced to the two leading contestants in each of the following groups of states:

1. The six New England States.
2. The Middle Atlantic States, New York, New Jersey, Pennsylvania, Delaware, Maryland, and District of Columbia.
3. The Middle Western group: Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North and South Dakota, Nebraska, and Kansas.
4. The Southern States: including all of the states south of the Mason and Dixon line, and from Virginia around to Texas.
5. The Mountain States: Montana, Idaho, Wyoming, Colorado, New Mexico, Arizona, Utah and Nevada.
6. The Pacific Coast: Washington, Oregon, and California.



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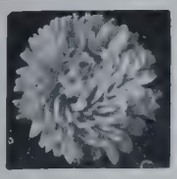

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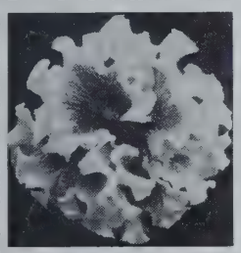
DIENER'S Monster Petunias



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HYPER-HUMUS CO., Dept. 18, Newton, N. J.

Letting the Sunshine Through

Continued from page 437

of quartz is not useful in admitting to us the curative rays from the sun's reservoir. Pieces are too small, too heterogeneous in structure. Quartz which is melted under great pressure and run into thin sheets loses its crystalline structure and becomes a homogeneous mass, a most beautifully transparent glass which lets through the ultra violet without visible absorption. If we could afford to use quartz windows in our sun parlors and greenhouses we should not worry about our daily exposure to ultra violet, always supposing, of course, that these short waves can get to our windows. In some of our larger cities it is doubtful if ultra violet in any great extent comes through the screen between us and the sun, during three or four winter months. At present this fused quartz is prohibitively expensive. Manufacturing difficulties make it worth almost its weight in gold.

Judged by their ability to pass the shorter waves and their mechanical strength, there are a number of other valuable glass substitutes now available, also several cellulose compounds into which wire mesh has been pressed to make them strong. In all of these substances one has to consider three qualities. First, what wave lengths does it transmit? Second, how much of these rays does it transmit? Third, how strong is it mechanically?

Obviously a substance which passed all wave lengths but which melted in the rain or under hot sunlight would be worthless for general use. The economy of using a substance which was strong but which passed such small quantities of ultra violet that little good could come from its use would be doubtful. The Bureau of Standards is testing all of the so-called glass substitutes and definite data upon the amounts of the vitalizing rays which each 'glass' transmits will shortly be available to the general public.

Once more we must turn to the scientist—how much ultra violet of a given wave length must be transmitted to make a substance of certain cost worth while? At present we cannot say. It is certain that substances which pass only a little ultra violet cannot possibly be harmful—and they may be a great boon.

Naturally one wonders what good this ultra violet is, once it comes through the new glasses. Scientists would like to be optimistic and say that one would be immune from disease, or would gain a pound a day, or would live to be a hundred, but at present they cannot be definite, despite the extravagant and unfounded claims which appear in non-scientific publications.

It is true that chickens which have been grown in the shade, deprived of the ultra violet of the sun suffer from a disease known as rickets which manifests itself in weak bony structure, so that the chicken can neither stand or raise his wings. If, after the chicken has acquired rickets, he is brought out to the unobstructed sunlight, or is radiated with ultra violet from artificial sources, he again regains his strength, and after a time becomes normal.

It is also true that babies born in the winter and forced to live in the indoor darkness of city tenement houses are prone to the same skeletal disease, rickets, while babies born in the spring and blessed with out-of-door sunlight during the summer months, pass through the ricket age safely.

It is true that ultra violet aids the deposition of calcium and phosphorous, bone building material; that the tan which people get in high altitudes or at the seashore indicates that the ultra violet is doing something to the body surface, something which specialists agree is beneficial. Physicians and research workers have discovered that plants radiated with ultra violet have a greater proportion of the essential vitamins about which we hear so much.

It is true that plants grown under glass compared to those grown under ultra violet transparent material do so under a severe handicap. There is the experience of Dr. C. W. Saleeby of England who experimented with lettuce, finding that at the end of six weeks six plants grown under ordinary glass weighed 8½ pounds while those grown under one of the new glasses weighed 9¾ pounds, a clear gain of 1¼ pounds or 18 per cent.

All of our present knowledge points toward the important fact that ultra violet rays are necessary for the best development and sturdy structure of both plants and animals. Consequently, since the proportion of ultra violet that comes to us each day is rather small, it behooves everyone to get as much benefit as possible from the vitalizing rays and every man-made aid which increases our daily dose of sun is well worth consideration.

Fumigating the Greenhouse

A NEW and very simple method of fumigating greenhouses for red spider and thrips is described by Dr. Albert Hartzel, of the Boyce-Thompson Institute. It consists of vaporizing naphthalene at the rate of one and one-half ounces in one thousand cubic feet of greenhouse. The temperature of the house must be about 70 degrees and there must be an abundance of humidity. The work is done in the evening. At twenty cents per pound, it costs only about two cents per thousand cubic feet.

The naphthalene is vaporized by the heat of an oil lamp. A cone acts as support for a pan in which to put the insecticide and at the same time concentrate the heat. The lamp has a capacity of one-half pint of kerosene and a five-eighth inch wick. The cone is fifteen inches high, with a diameter of six inches at the top and eight inches at the bottom, with four holes for ventilation. The top of the glass lamp chimney should not come within two or three inches of the bottom of the pan. The eight inch pan will hold nine ounces of naphthalene and the wick should be adjusted to furnish heat which will vaporize the material during a period of six hours. Under these conditions the nine ounces is sufficient to fumigate 6000 cubic feet of greenhouse.

Plants tested and which showed no damage were Asclepeas nivea, China Aster, Beet, Calendula, Marigold, Centaurea, Coleus, Cosmos, Cucumber, Eggplant, Hippeastrum, Hollyhock, Lettuce, Mustard, Nasturtium, Pepper, Radish, Scabiosa, Spinach, Tomato, and a few of the grains.

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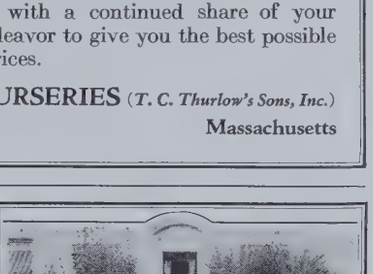

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The Home Builder Looks at Recent Book

SPANISH INFLUENCE ON AMERICAN ARCHITECTURE AND DECORATION

THIS is the title—and a very apt one—of a recently published book (Brentano's) by Mr. R. W. Sexton, Associate Editor of 'The American Architect,' who in the course of his profession and by strong natural inclination, we suspect, has assimilated and put forth for the casual reader's benefit much that is true and valuable about a style of furnishing and building now widely popular and all too frequently abused. Absurd as it may seem to link this Old World expression with our own Colonial, nevertheless they have in common one great quality—sincerity; and it is just this quality which has given both continued vital appeal. A sham seldom outlasts its own generation but forthrightness may endure for centuries, so long in fact, as it meets conditions. Domestic architecture changes but slowly in its essentials despite the addition of our much vaunted 'modern conveniences.'

'It must be remembered that the Spanish house is the warmest in winter as well as the coolest in summer'—thus the author, in his illuminating introduction, draws attention to a still almost untouched possibility for adaptation in this country where the Spanish is at present nearly synonymous with the semi-tropical. Of course, when we stop to think of it, Spain is a land of snow as well as sun, of peaks as well as seaside—and this succinctly written, attractively illustrated volume leads one to stop and think in a new way of the whole story of Spanish house building and furnishing and its application to our own American homes.

ARCHITECTURE IN AMERICA

LIKE people approaching middle age, as a nation we are beginning to look backward a bit and count up the treasure which is scattered through our own particular past. It's a fascinating and sometimes a very satisfying occupation when, as in the case of architecture, we discover definite progress and achievement. Mr. Thomas E. Tallmadge in his foreword (*The Story of Architecture in America*, W. W. Norton & Company, 1927) without hesitation states that 'the high sea on which we are now afloat and which has borne us to the leadership of the world in architecture marks the culmination of a voyage of three hundred years'—by no means the mere flap-eagle statement to which as citizens of the United States we are on occasion prone, but the measured conclusion of a more than ordinarily well-informed observer. As Fellow of the American Institute of Architects and active member of his profession, Mr. Tallmadge knows whereof he speaks.

Many sides of men go into what they build, much history is reflected in old houses, so that when we read the story of architecture we are to some extent following the whole story of national development, and such a book as this opens up wide vistas and brings a definite contribution to general understanding.

COLONIAL LIGHTING

MAN'S conquest of darkness is fraught with fascination, is a slice of history with considerable romance about it—torch, candle, lamp, the very nomenclature sets the imagina alight; words with haloes about t heads, words which have come to s bolize victorious achievement. In book, that so far remains the authentic presentation of *Colonial Li ing* (Little, Brown & Company, and revised edition, 1927), Mr. Art H. Hayward has caught and conve the full fascination of his subject. It book to delight layman and connois —informative, humorous, and w with human interest. 'A woman is n beholden to the whale than to anyth under heaven'—and why? Well, answer is on page 134. Ask me anot What, for instance, is a chuck-mu or who originated the astral lamp, entertaining right-angled affair wh came into vogue toward 1800? Ba lamps, petticoat lamps, candlest made to hang on a ladderback chair, pierced tin lanterns, horn lanthor Wedgwood chandeliers of sophistica elegance with their decorations of si lustre—these and hundreds of o devices by which folk lit hearth home in bygone days stand pictured the pages of this alluring book.

PLANNING THE COUNTRY COTTAG

BECAUSE the picturesque has fo many of us a very persistent peal and because the English cou cottage, even in its up-to-date twent century dress, continues to exemp the picturesque, Sir Lawrence Weav book on *Cottages, Their Planning, De and Materials* (Scribner's) will fin sympathetic audience on this side of water. Though written primarily another audience, it is nevertheles book full of suggestion for the Amer home builder, whether he be intere solely in the solution of his own dividual problem or concerned with larger aspects of attractive commu development. As the title indica both practical and æsthetic phase domestic architecture are conside construction is not skimped in favo design; and the author, for many y editor of that notable journal, 'Eng Country Life,' comes well-equippe sing, as it were, an authentic son cottages.

HOUSEHOLD CARPENTRY

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Echinocereus myriostigma is a spineless Spine Cactus with yellow flowers, and covered with small white spots. Compare with Euphorbia meloformis on page 438

Cactus as a Hobby Plant

Continued from page 438

reception. The liquid is collected ly and placed into vats to ferment l with subsequent treatment forms well known intoxicating drink of xico.

Most Cactus will adapt themselves to tivation with the exception of Echinoeus. That group of cylindrical shaped es is very short lived outside of its ive habitat and therefore is not recmended in amateur collections. The us best adapted to cultivation is Nipple Cactus, Mammillaria.

It is recognized by the many nipplee protuberances surrounding the stem anged in a series of whorls. Mammilia longimamma best shows this uliar formation. Another species nmon in cultivation is M. centrirha, which comes from Mexico in ge clumps. The Hedgehog Cactus, hinocactus, is readily identified by globular shape and the many corruions or ribs radiating from the ntral axis at the apex. The ribs are thed with clusters of highly colored nes spaced intermittently along the of the ribs. At the apex they are owded forming a cushion of spine sters. The individual clusters of nes are provided with a central spine, her straight or hooked, which in most cies stands much higher than the lial ones.

A species noteworthy for its nighly ored spines is E. grusoni, which has aight light yellow spines contrasting h the light green trunk. In E. slezini the spines are red and the ntral one is prominently hooked. In xico the cellular tissue of the Echinotus, which is very thick and mucilagous, is used in candy making.

The tree varieties, or arborescent es (Cereus), are commonly called the gan-pipe Cactus. Occasionally large cimens of the giant Cactus are pped from Arizona to the botanic rdens of the world despite the fact at their life is limited upon such treatnt, especially when shipped to Eure. A large specimen was shipped to e Missouri Botanic Garden from izona weighing 1200 lbs. The plant nained practically dormant except an occasional cluster of flowers for n years when it collapsed, a putrid ass of cellular tissue. The woody tissue the fibro-vascular bundles was still lid after the collapse of the cellular sue surrounding them, and suggested arrangement the reinforcing rods aced in concrete pillars for support.

The smaller growing species of Cereus C. marginata, jamacaru, peruviana, d candicans, are worthy of a place in llections on account of their nocturnal vase-shaped flowers. The Snake Cactus (C. eruca) is one of the curiosities of the genus owing to its procumbent habit which gives it a snake-like appearance.

The Night-blooming Cereus (C. triangularis) is probably the showiest of the type from the standpoint of flowers. In the tropics it is found as a climber, attaching its stems to trees by the medium of adventitious roots. Although it is nocturnal in floral habit, the flowers may be cut just prior to opening and if placed in water they will open equally as well as if attached to the parent plant.

The Easter Cactus (Epiphyllum truncatum) is frequently seen as a house plant. It is easily recognized by the jointed leaf-like stems and tree-like stem or trunk. The highly colored flowers are produced from the apex of the jointed stems. As the plant has a very weak rooting system, it behooves the grower to resort to grafting, this being best accomplished in the early spring with Pereskia aculeata as the stock plant.

The Old-man Cactus (Pilocereus senilis) is very remarkable by possessing long hairs attached to the ribbed margins. When fresh importations are received from Mexico, the silky pubescence surrounding the apical portion is white in color but it becomes discolored to a dirty gray in smoke-laden cities. The Sea-urchin Cactus (Echinopsis) is a small globular type, its growth, however, somewhat resembling that of the Echinocactus. The flowers are much larger, however, and even rival the Night-blooming Cereus in size. The three species recommended are Echinopsis multiplex and E. oxygona having red and pink flowers, and E. eryriesi with pure white vase-shaped flowers. Plants of this genus are well adapted for use as window plants.

CULTIVATION

The Cactus plants in most cases subject themselves to cultivation with very little attention compared to other exotic plants. The essential factor is to reproduce the natural features of environment as porous soil and dry atmospheric conditions during the resting season which is equivalent to our winter. When growing these semi-arid plants as house plants the best results are obtained by setting them out of doors for the summer months. The pots should be placed in a sunny position and sunk in the soil so as to make frequent watering unnecessary. Where the collection is small the plants may be brought into the cellar providing there is

Continued on page 477

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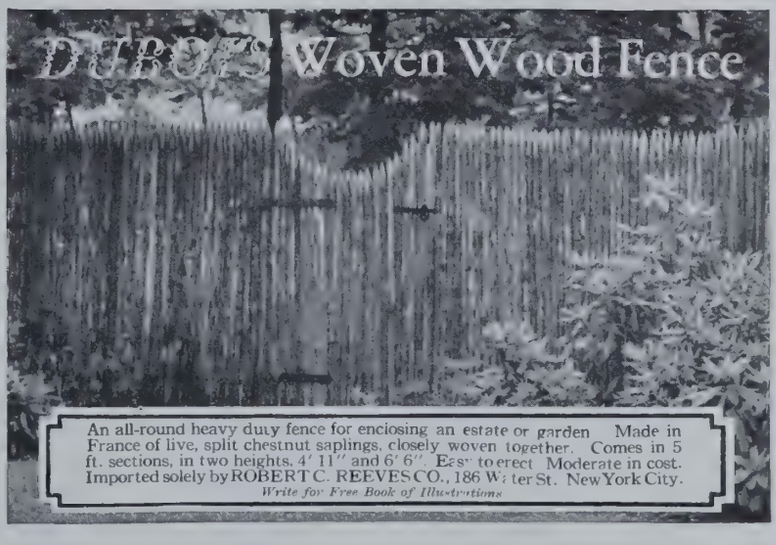

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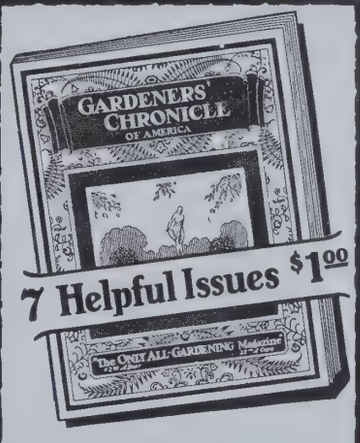

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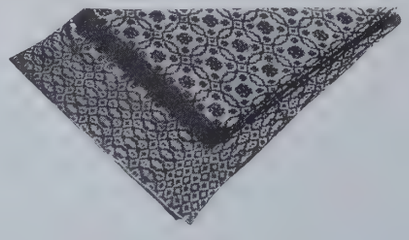

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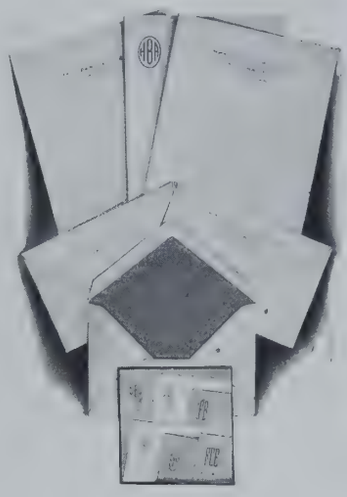

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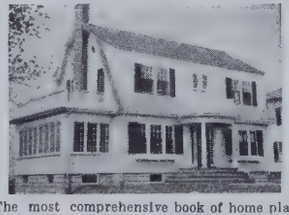

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HARDY EVERGREEN GARDENS
Marion North Carolina

Cactus as a Hobby Plant

Continued from page 471

ufficient light for the plant to carry on s natural functions.

An excellent amateur collection concentrated within a smoke-laden city area as brought to my attention recently. he owner had been collecting Cactus r a number of years until he had accumulated such a number that it was mpossible to care for them in the house uring the winter. The entire collection as then planted in the ground in such manner as to represent the natural abitat. For winter protection he built a ortable greenhouse large enough to over the Cactus area, and installed a nall heating system. When all danger f frost was over in the spring, the roof nd sides of the house were removed, lowing all plants to enjoy the natural nditions. This outdoor treatment ave the plants a decided improvement ver those grown under glass for the ntire year, all the varieties showing markable growth and producing an bundance of flowers.

In potting Cactus porous soil is an nportant factor and as much as fifty er cent. sand should be mixed with rdinary sod soil—soil with a high ercentage of humus should *not* be used. lace pieces of broken pots in the ottom of the containers or pots in rder to provide drainage. The size of ot should be commensurate with the ze of the plant and the best specimens f Cactus will always be found growing n pots barely large enough to contain he plant, this being especially noticeble with the globular types.

PROPAGATION

Raising Cactus from seeds is comparatively an easy accomplishment, either n the greenhouse or the home. The most onvenient receptacle for holding the oil is a 3- or 4-inch flower pot. If the pots ave been previously used they should e thoroughly cleaned, and in addition terilized by placing them in an oven or y immersion in a solution of copper ulphate until all organic matter is estroyed. The same care should likeise be taken with the soil, in view of he inability of transplanting the eedlings until they have produced their pines, otherwise the weeds will soon rowd out the Cactus seedlings. The soil nay either be treated by applied heat or team.

SOIL FOR SEEDS

The growing medium should consist of equal parts sand and sod soil, the atter containing just sufficient humus o furnish food for the young plantlet. Drainage should be provided by half illing the pots with broken pots. The oil should be thoroughly mixed and creened through a fine sieve, the rough or unsieved soil may be placed over the prepared drainage and the fine soil dded to within ¾ of an inch from the im of the pot. Scatter the seeds finely over the surface and press into the soil vith the aid of a block of wood made o fit within the pot. Fine gravel is the best covering for the freshly sown seeds as it keeps well aerated and moist besides overcoming the susceptibility o damping or rotting off, so prevalent when using soil as a final covering. It also prevents the surface from baking and cracking when exposed to the sun. If fresh seeds are used they should show signs of germination within three weeks.

The young seedlings should not be transplanted until they show their natural coat of spines. At this stage they may easily be transplanted into 6-inch pans and subsequently planted individually into pots proportionate to the size of the plants.

Cactus may also be vegetated by cuttings, especially the climbing and arborescent forms. Contrary to the method of making cuttings of ordinary plants, the detached branch or twig should not be immediately planted, but left on the propagating bench until a corky layer is formed upon the cut end. When this layer is formed it may be rooted in sand kept dry rather than too moist.

GRAFTING

In grafting, the possibilities are almost unlimited, especially with the Mammillaria, Opuntia, Echinopsis, Epiphyllum, Echinocactus, Cereus, and Pereskia. The best stock plants to use are Pereskia aculeata, Cereus bonplandi, and Cereus tortuosus. The operation is accomplished by making a smooth horizontal cut across the stock and cion in such a manner as to finally make a perfect union. Occasionally the cion is much smaller than the stock, and when this is the case, especially when grafting Epiphyllum, the cleft or saddle graft is more satisfactory. By this method the cion is inserted into the wedge cut of the stock. The cion in all cases first is held in position by the long needle spines obtained from Pereskia or Cereus. The stock and cion are then securely fastened together with raffia and finally tied to a supporting stake fastened to the ground. The curiosities of the Cactus family, such as the Rattail Cactus and the cristate forms, are perpetuated in this manner.

TYPES OF CACTUS

In habit, Cactus present unusual shapes and sizes. Some of these are the small Easter Cactus, with small jointed, leafy, spineless stems suggesting leaves in series; the large globular headed variety called Hedgehog Cactus; and the arborescent type, such as the giant organ-pipe (Cereus giganteus) reaching a height of sixty feet and weighing several tons. All Cactus are indigenous to America excepting the epiphytic genus Rhipsalis. This genus endemic in Tropical America is also found in Africa and even in India. The Cactus are not altogether confined to the desert regions or the tropics. The Opuntia, commonly called the Prickly-pear and Spineless Cactus, extends as far north as British Columbia. The native species of Missouri, O. rafinesqui, can easily be collected within ten miles of the Missouri Botanical Garden. The epiphytic varieties or those that grow upon trees, are indigenous to South America, and are found in association with Orchids. The genera which present this manner of growth are Rhipsalis or Mistletoe Cactus, Phyllocactus, and certain species of Cereus. The latter is popularized by the night-blooming Cereus which produces one of the largest blooms of any of the Cactus of nocturnal habit.

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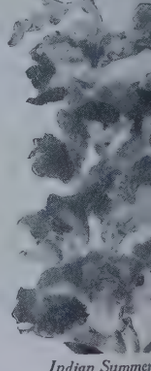

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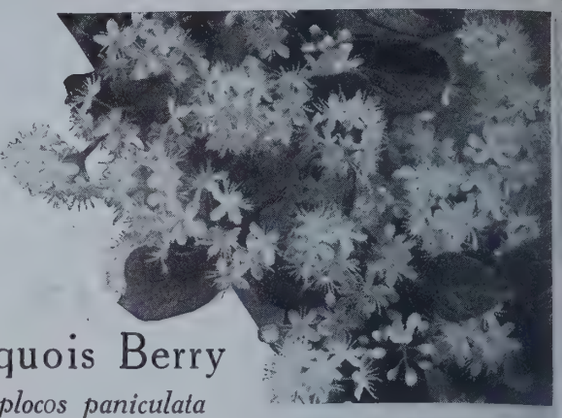

Turquois Berry

—*Symplocos paniculata*

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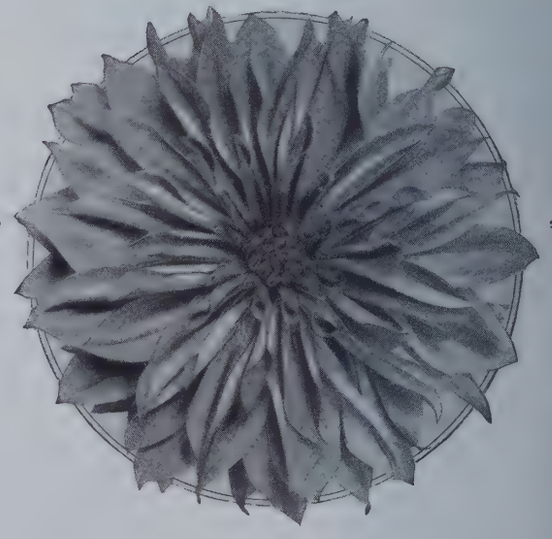

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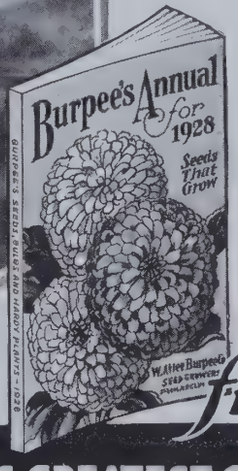

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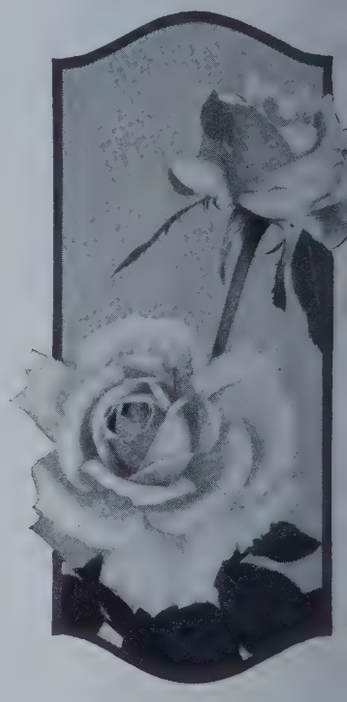

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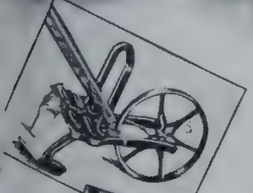

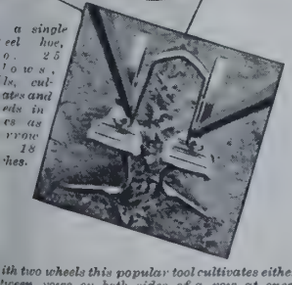

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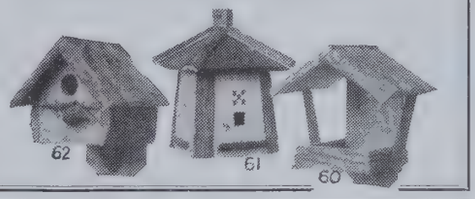

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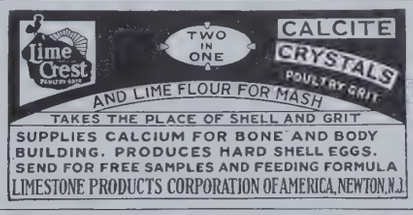
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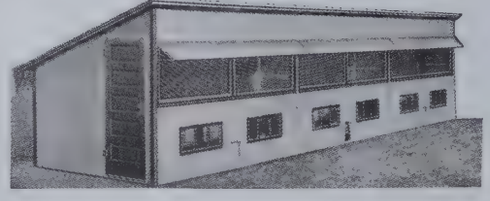

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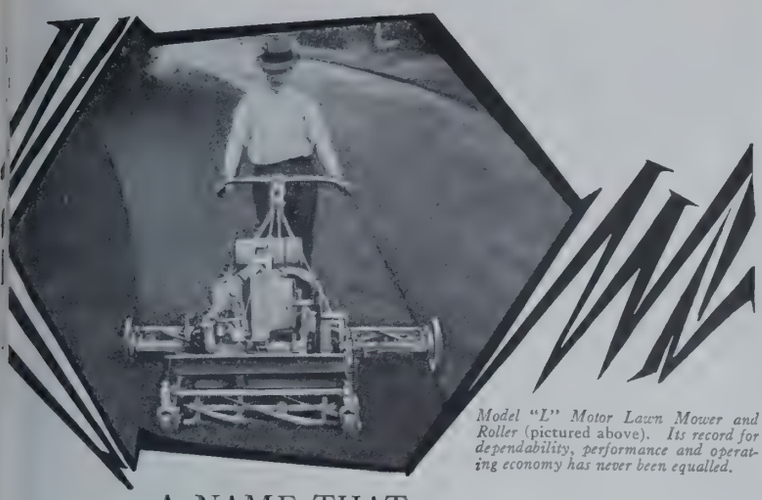

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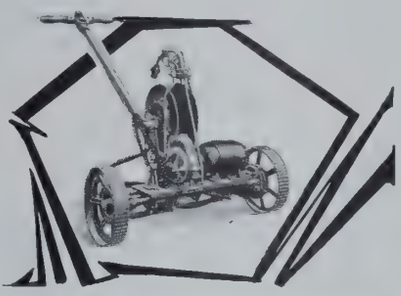

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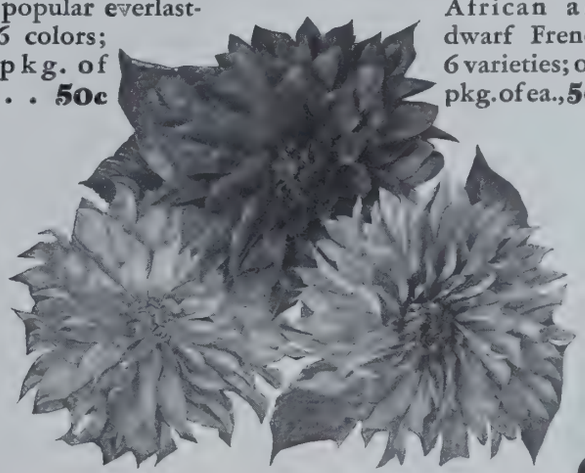

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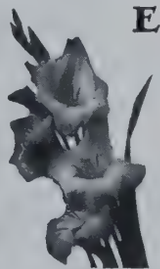

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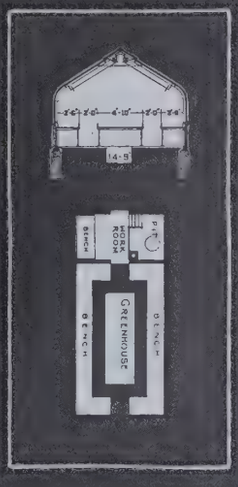

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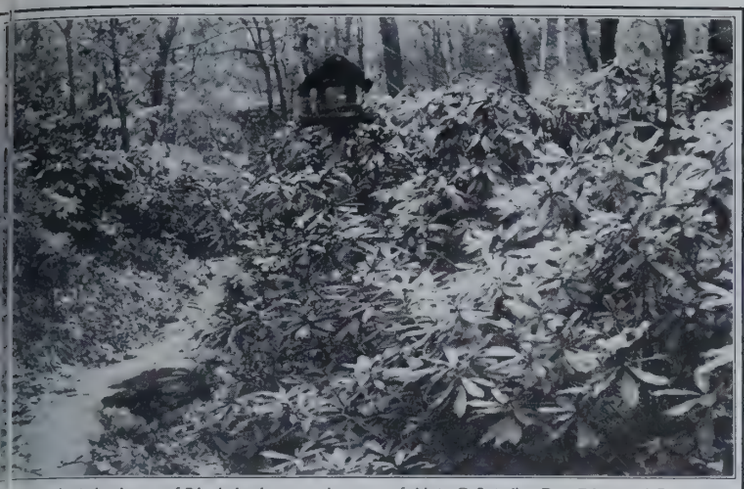

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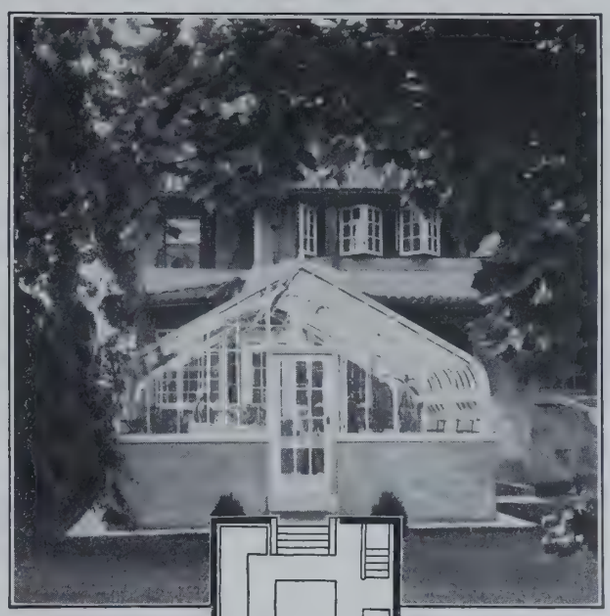

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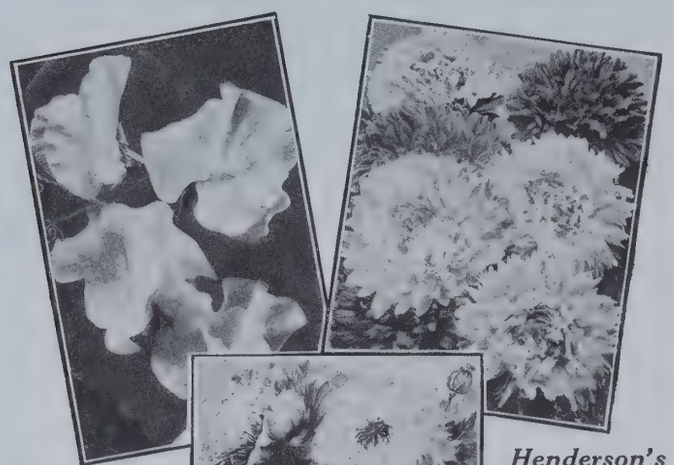

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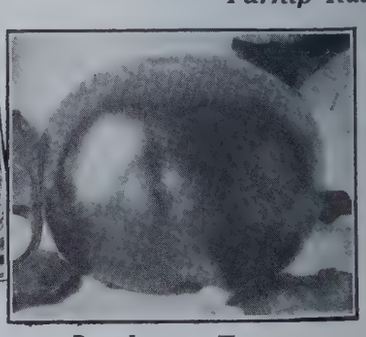

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GARDEN & HOME BUILDER

Contents for FEBRUARY 1928

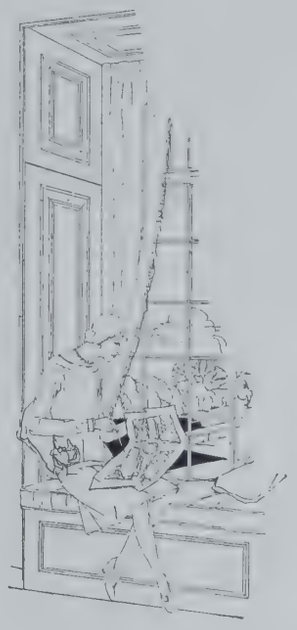
Inside the Livable House—Garden Plans and Making

VOLUME XLVI NUMBER 6

Cover design by Hall Thorpe

		PAGE
Come Into the Garden	*Leonard Barron*	493
A Foretaste of Flower Time		494
Flower Arrangements	*Mary Averill*	495
Tree Fruits for the Garden	*M. G. Kains*	497
Decorating the Dining Room	*Pierre Dutel*	498
Finding the Right Garden Design	*E. C. Stiles*	500
Where Houses Join Hands	*Barber & McMurry*	502
China as Room Decoration	*Esther Singleton*	505
A Little Garden in Green	*Charles F. Gillette*	507
Mirrors for Decoration		508
The House of a Thousand Leaks	*Olga Clark*	509
Desirable Floors	*Elizabeth Lounsberry*	510
Building for Keeps	*Philip G. Knobloch*	512
A Woodland Home in Tennessee		513
Building a Rock Garden	*Anderson McCully*	515
The Romance of Wood—V. Cypress	*Ellen D. Wangner*	516
A Little Table Talk	*Florence Brobeck*	517
Your House and Its Grounds	*L. W. Briggs and J. F. Yewell*	518
From the New to the Old in Silver		520
Glass! The Gardener's Magic Box	*T. H. Everett*	522
From Homes of Early America		523
Garden Proportions	*Arthur H. Carhart*	524
Building with Stone	*William Francis*	525
A Community Prize Winner	*L. W. Briggs*	526
Up-to-date Devices for the Home Owner		528
Novelty Review—Vegetables		530
Our Garden Neighbors		531
National Garden Association		534
Your Garden in the Month of February		536
Hearthstone Editor's Chat		550
Shop Windows of Mayfair	*Shirley Paine*	558
A Bird Bath and Lily Pool	*Ellen Jeffrey*	570
What Materials Shall I Use?	*A. F. McCarty*	571

Contents of previous issues of Garden & Home Builder can be found by consulting the Reader's Guide in your library.



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Development companies and merchant builders throughout the country are invited to participate and make this contest a success. Two medals, one in silver and one in bronze, will be awarded to the two leading contestants in each of six groups of states, as listed on page 468 of our January issue.

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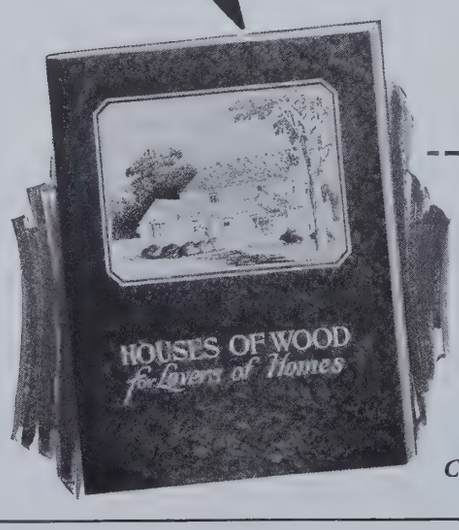

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Come Into the Garden

THE oldest horticultural society in America celebrated its centenary on November 24th. The oldest society!—one hundred years! What a lot has happened in our gardening affairs since a little group of people, mostly amateurs, met on November 24th, 1827, and organized the Pennsylvania Horticultural Society, an association that has been active from that time and is still going on with its good work.

Naturally reminiscences or reviews of the century were in order. The one great impression that I brought away from the gathering was not so much the oldness of the society's work (if I may use that expression) as it was the newness of our present day gardening measured by the terms of the plants that we grow.

The commonplace flowers of the day that formed the background of the decorations on the banquet tables on this occasion were, with one solitary exception, unknown at the time of the society's initial meeting. The one exception was the common Lilac. Everything else, the Roses, the Carnations, the Gladiolus, etc., that the florists' art uses to-day as conventional material for table decoration was unknown one hundred years ago. The first plants had not yet been introduced from China and Japan. The first introductions in quantity from those regions were made by Robert Fortune, sent out by the Horticultural Society of London and to whom our gardens are so greatly indebted to-day.

OUR DEBT TO ROBERT FORTUNE

It was in 1843 that Fortune made his first voyage, and he went on three other subsequent occasions. The Golden Larch, Tree Peonies, Chrysanthemums, Camellias, Roses, Azaleas, and Clematis, he sent back in numerous varieties and to him also we have to give thanks for Anemone japonica, the Autumn Aconite, Akebia, the Bleeding-heart, Prunus triloba, Spirea prunifolia, Viburnum tomentosum, Viburnum dilatatum, Jasminum nudiflorum, Chinese Privet, double white Deutzia, the now common Weigela, and equally familiar Forsythia fortunei and viridissima.

Just imagine, if you can, what our gardens would be with those Fortune introductions taken out. None of these things were known when the Pennsylvania Society began.

I well remember in some cases, of course, but dimly now, my acquaintance with the original plants, the very original pieces of some of the 200 things that Fortune sent back to England. I even knew Fortune himself which does not necessarily make me so ancient as it might seem because

Robert Fortune did not die until 1880. A quiet, unobtrusive retiring man: I must acknowledge to having retained very little personal memories but the fact is there—I knew Fortune, or rather, he knew me!

It was inevitable that the Chinese Wisteria was brought into prominence. Was it not named for one Casper Wister, of Philadelphia, at one time a member of the very society whose centenary we were celebrating? Again a personal responsive chord was touched. Reeves sent a plant of that Wisteria to England and that plant is one of the liveliest memories of my childhood and boyhood: a well established plant that had far outgrown its original allotment of space on the boundary wall of the Horticultural Society's gardens. Its clambering branches reached up and beyond until they had completely embowered an adjoining house. Never have I seen such spectacular bloom of Wisteria. I visited the site of this old plant not so very many years ago. The wall is there, and the adjoining house, but the plant is no more, for the spot that was the garden has been cut up into the conventional 'development.' The price of city expansion was the destruction of many historic plants that should have been treasured.

Fortune was stepping into the great unknown when he decided to make his venturesome voyage to the East and he prepared himself, as I suppose any other man would have done, and for one thing he exercised himself in the use of firearms. I recall playing about in an old brick shed with wooden beams where Fortune practiced his pistol marksmanship. Some of the bullets were still remaining and I remember digging them out of the post.

PENNSYLVANIA'S GIFTS

Pennsylvania's contribution to present day horticulture is of no mean caliber. The flaming Poinsettia without which no contemporary Christmas decorations seem complete was first shown to America at one of the Pennsylvania Society's early meetings and it sponsored the first horticultural exhibition in America in the year 1828. We were told that the first premiums offered for horticultural exhibits were by this society in 1830. The first display of Acacias made in America was at one of this society's gatherings in 1833. Some of the things with which Pennsylvania's horticulture honors itself are not all of equal merit, however—the Kiefer Pear, for example. One could hardly think of Pennsylvania's horticulture without bearing in mind the Bartrams, the older and the younger, and their pioneer work which gave America its first arboretum.

CACTUS REVIVAL

Twenty-five years ago Philadelphia was a center of Cactus interest which is seeing a nationwide revival to-day. Mr. A. Blanc, at that time a wood engraver and illustrator by profession, a Cactus amateur by avocation, did much to keep the Cactus cult to the fore. Still residing in Philadelphia, he looks upon the new awakening with a good deal of reminiscent interest as he told me in a recent letter. A quarter of a century ago Blanc was Cactus and Cactus was Blanc. So much for Pennsylvania's story of the past. Next year, by the way, the next oldest garden organization—the Massachusetts Horticultural Society will reach its centenary.

I'D LIKE TO KNOW

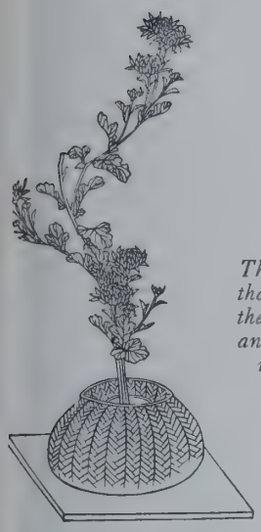
One of my correspondents raises an academic question as to whether it is possible to combine Iris and Gladiolus in a hybrid, saying that he has raised seed from Gladiolus using Iris pollen; that one plantlet has survived, and that it has all the characteristics of Iris. I do not know anything about the possibilities of this cross, although the probabilities seem remote to me. However, the mere thought opens up an interesting field of speculation. Has any one any facts to contribute?

Leonard Barron

Photograph by Mattie Edwards Hewitt

A FORETASTE OF FLOWER TIME

The florist's art and skill may be drawn in to simulate the sense of spring indoors the while it is still raging winter outside. Even in the top apartments of the great city the spring message of the flowers greets the modern cliff dweller. Mrs. Walter Douglas in her New York apartment has successfully called on the greenhouse grower for Tulips, Lilies, Baby Primroses, Hydrangeas, Paris Daisies, Cinerarias, Ferns, and other foliage plants to make this picture of delight



Well balanced arrangement of Chrysanthemums, containing a natural number of buds, full blown flowers and leaves

The use of more foliage than blossoms adds to the natural appearance of this arrangement of Calendula

Again Chrysanthemums showing the charm of curved stems and a beautiful placing of buds, flowers and foliage

Simple Flower Arrangements

MARY AVERILL

Author of 'Japanese Flower Arrangement'

The accompanying illustrations are from arrangements made by Miss Averill especially for this article

THE very purpose of flower arrangement as seen at the various shows and exhibitions of garden clubs and horticultural societies appears to some of us to be lost sight of in the excitement of the contest. Surely this purpose or object, whether professional or amateur, should be to exhibit, as strongly as possible, the intrinsic beauty of the flower used. True it is that, looking back over a period of the last few years, we recognize a marked improvement in the standards of to-day and one may hesitate to really criticize the results of an improvement that is so universally good in results. This improvement, I feel, has been due to the working of two strong influences; one, the awakening in American women of a love of growing flowers and second (following right out of that) the desire to make the best decorative arrangements of the flowers that they have so successfully grown.

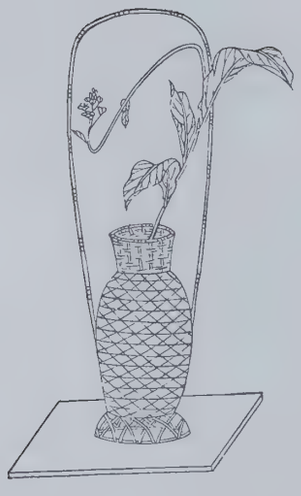
I feel assured that this improvement whether consciously or not, in the handling of the flowers on the exhibition table or for home adornment has been largely based on a gradual understanding of the principles of flower arrangement as known in Japan. But, recalling now some of the almost weird effects achieved by some exhibitors in sundry competitions, it would seem that there is still a need for a better appreciation of just what are the Japanese principles of flower arrangement by certain exhibitors who apparently have forgotten, if indeed they ever understood at all.

One impression created from visiting a number of the amateur flower shows and which we have noticed with the keenest of interest is, almost without exception, good taste in the selection of a vase or container for the flower arrangement, a taste that is exhibited not only in form and color but in the harmonious association of the bloom and its vase. But although the vase harmonized in many instances attention was given only to mass and color in the relationship of the container and flower, thus ignoring one of the most important principles from the Japanese point of view, that of emphasizing the beauty of the flower in conjunction with its accompanying foliage.

Excellent balance, and the beauty of foliage perfectly developed in this arrangement in a low bowl

Of course, exhibiting the flower itself to the best advantage is the prime consideration, and should be most carefully considered in any arrangement of cut flowers; and this means there should be as much thought devoted to the selection of the flowers themselves and their arrangement in the container as has very evidently been so profitably spent on the selection of vases. The American woman has successfully grasped the Japanese suggestion of the harmony of the vase and flower, but is inclined to depend too much upon the container to develop any intrinsic beauty of the flower itself. More thought should be given to the helpful offering of the stem and leaves.

According to the Japanese principle of flower arrangement this



Roses with each unfolding flower shown individually, and perfect balance in the arrangement

The curve of stem of the flower is used to conform with the line of the handle in this basket

A flowering bulb of Narcissus never looks better than when in a low bowl

The effectiveness of one blossom properly arranged in hanging vase illustrated by Morning Glory

is brought about by adhering to the five rules:

First. Keep in mind the nature of the growth of the plant from which the flower was taken. If the plant was tall, make the few flowers into a tall arrangement, thus simulating the entire plant; and if the habit was low and spreading, then the arrangement should suggest that. For instance, a vine is arranged to hang over the side of the vase in which it is displayed and never held in the upright position. Obviously, reasoning from this, the vine will show to best advantage and look more natural when placed in hanging fashion.

Second. Beauty of foliage must never be overlooked, but must be displayed with as much thought as is given to the flowers. Without the ideal background provided by the leaves, a flower loses half its own loveliness. It follows, then, that in any arrangement there are more leaves than flowers, following nature's example. The leaves should not be so closely grouped as to prevent a proper display of their shape, texture and color.

Third. Reveal the grace and individual line of the stem that supports the flower. Not all stems are straight, of course, and it is unnecessary to the finished beauty of an arrangement of flowers that the stalks should be set straight and stiff; nor should they all have the same line, any more than the stems should be of uniform height. A curving stem often has the effect of emphasizing the coloring of a flower by bringing it into more striking view, especially in the lower part of an arrangement where the foliage is more dense.

Fourth. Balance. This regulates the relation of the height of the flowers to the container. The principal or longer flower spray or flower branch must have its highest point directly over the central base of the group. Any other flowers or sprays need not maintain this same pivotal balance, but may branch out at various angles without disturbing the balance of the whole, providing always that the tallest flower is properly placed. Failure to observe this principle has been one of the more noticeable defects in many arrangements.

Fifth. Height. The position of the highest flower in the arranged group is to be two and one-half times the height of the container, measuring the height from the surface of the water. All other stems in the arrangement should be kept considerably lower than the tallest and introducing as much variation as possible. When low bowls are used the highest point of the arrangement should be one and one-half times the diameter of the receptacle.

For a complete application of the Japanese principles there are very many other rules to be introduced, but the foregoing dominant few really embrace the most important (*continued on page 545*)

And merely as a shade tree, to say not a word of its splendor of flower and fruit, a sturdy Apple is not to be overlooked

Tree Fruits for the Personal Garden

Good things you cannot buy but which you can have at home

M. G. KAINS

PEOPLE whose childhood and perhaps young adult years were spent in the garden orchards of fifty years ago carry vivid memories of delicious home grown fruits—the Primate Apples, the Crawford Peaches, the Reine Claude Plums, the Flemish Beauty Pears, the Black Tartarian Cherries, and perhaps Moorpark Apricots or Elruge Nectarines. But, for such as these they search the markets and the fruit stores in vain. So amateur fruit growing, with its appreciation of symmetrical form, exquisite color, entrancing fragrance, and delicious flavor is again coming into its own.

Let us suppose that you have just moved from the city to a suburban place on which no plantings have been made, and that you have the desire to gratify your innate emotions. You will want to include first of all those varieties of fruits which enhanced the enjoyment of your adolescent days. But search of the ordinary nursery catalogs shows that only a few of these are nowadays offered for sale. Why? Because most of them do not meet commercial requirements. Some, like Niagara Peach, bear unprofitable quantities of fruit. Others, such as Primate Apple, ripen during a long period of time so they cannot all be picked at once. Still others, such as Sheldon Pear, are not of attractive color and therefore slow of sale, and so on.

From the commercial standpoint these and certain other characteristics are serious objections to large numbers of high quality varieties. But from the amateur standpoint some of them are positive advantages. For instance, long period of ripening in the home orchard means long season of enjoyment; tenderness of texture means enhanced pleasure in eating.

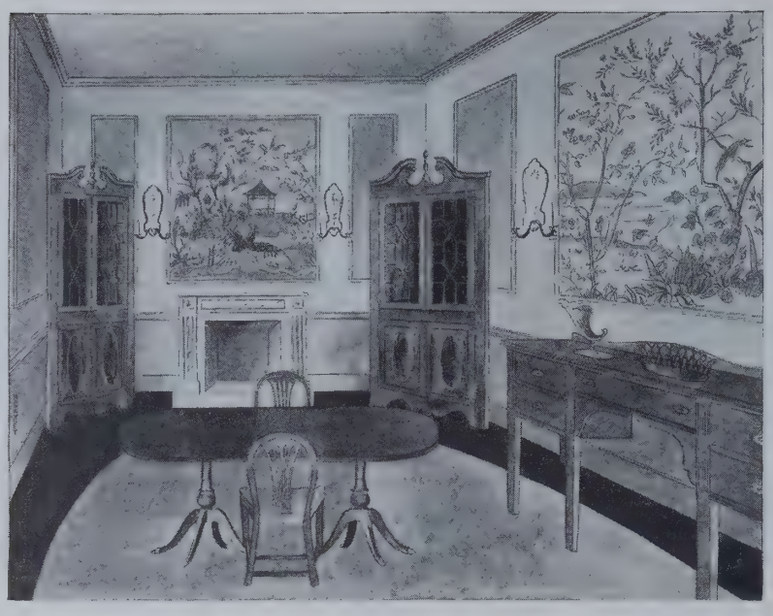
But how are choice varieties to be secured if nurseries do not carry them? By grafting or budding them on sturdy growing standard commercial varieties that nurseries do carry. These processes are so simple and so satisfactory that any one can succeed with them. In fact, they furnish the means whereby the man with limited area may himself propagate an almost unlimited selection of varieties; for he may make individual trees bear several to many kinds. The scions or buds of these he may secure through purchase from owners of desired varieties or by exchange with other amateurs who have them. Where space is so limited that only one tree can be planted this plan may be followed with pleasure and amusement.

One great advantage the amateur fruit grower has over his commercial brother is that he may allow his fruit to reach the perfection of maturity before gathering it. Thus it has full opportunity to develop the delicate flavor, the fine texture, the luscious juiciness, the characteristic fragrance and all the other particular refinements that constitute perfection of fully ripe fruit. Not so the commercial grower. His wholesale quantities must be gathered rapidly to prevent loss; but this means that practically one hundred per cent. will be gathered before maturity and will be deficient in every essential that makes for perfection.

Having decided on what character of varieties you want and how to get them the next questions are where shall the trees be placed and shall any of them supplant shade and ornamental trees? Of course, if your place were large enough you would plant the fruit trees in regular orchard fashion to be managed like a business orchard. But your available area is probably not a farm or a big estate—only a suburban place.

As ordinarily handled commercially, Peach trees seldom last longer than ten years. But with reasonable watchfulness to keep them free from borers they will bear good fruit often for 25 or 30 years or even longer. However, since they do not grow very large they are not desirable as shade trees. So you will place them where the beauty of their blossoms will show well from the house or other points of vantage, taking care, however, to choose such kinds as Greensboro whose flowers are large and showy. Similarly you will place Apricot trees as ornamentals. Sour Cherry and Plum form moderate sized trees which become snowballs of bloom shortly after the Peach blossoms fall.

Quince which are the smallest in stature of our fruit trees are usually grown as large shrubs with (*continued on page 542*)



Furniture of Chippendale, Phyfe and Sheraton inspiration, wallpaper of Chinese design and coloring, combine with the simple American fireplace and lighting fixtures to make a room of inviting hospitality

Decorating the Dining-Room

Budgeting for best effects—gold and blue the predominant tones in this scheme with a touch of the unusual

PIERRE DUTEL

IN MY article last month we took up the furnishings for the living-room of the new home, and this time we will concentrate on the dining-room. Here in America I find that many homes have the same style of dining-room, so I shall try to stray off the regular path and make this dining-room a little unusual.

Again have the carpenter or cabinet-maker in your neighborhood plan the same style of chair rail as was in the living-room. But also plan to introduce the use of panels above the dado by applying mouldings to the plaster with wide styles between and carry out this same panel below in the dado. Fill in the larger panels with scenic wallpaper and plan to paint the styles and the smaller panels with a deep butter yellow color, afterwards antiqueing with a stipple effect, using black paint and a little raw umber. Be careful not to kill the tone of the yellow too much. Rub the mouldings with cobalt blue and wipe off so that they look as if they had worn down with age. In doing this be sure that the mouldings have been cut out; that is, left white and not painted the yellow tone underneath, or there will be a greenish cast to the mouldings when the blue is rubbed on. Protect the paper with a coat of gelatin size and one coat of flat varnish.

The ease with which one may change mere wallpaper into a glorified wall covering is but little understood by the average person. The mellow beauty of an age-old fabric can be given to paper if a little color be applied after sizing (see directions in our January issue, page 417). Too bright tones may be easily subdued and the paper becomes a lovely though unobtrusive background.

The 'bofet', 'beaufait', or 'boffet' of Colonial days lends dignity and balance to the unpretentious room of modern times

I trust our dining-room can afford a mantel also, as it helps to lend dignity and balance to a room. A simple one of about the same style as in the living-room will answer the purpose very nicely. This should, I think, be painted to look like dark sienna marble with black and blue veins and a sandstone facing to make it fireproof. Over this, plan to panel in with the same moulding a square mirror cut into small shaped panes and held with rosettes.

The windows of the room let us drape with a wide stripe taffeta in gold and a lovely shade of blue, and trimmed with a blue fringe with long tassels. This is very smart and gives a charming effect with under curtains of ruffled organdie in a soft beige color; or white with the ruffles cut quite wide (at least 6 inches) will add to the glass curtains and make a crisp looking window. The striped curtains or overdrapes should be made with French headings to meet in the center and tied back on each side with the under curtains as well.

To balance the room further I should like to use a pair of corner cabinets in mahogany that will hold the best dishes of the set. The under cupboards may be used to store silver and other things. The value of china as a friendly decorative note is too frequently overlooked. It not only will provide delightful bits of color that will add warmth to the walls, but gives to even the coldly formal

dining-room a sense of hospitality and livability. I have chosen a pedestal table also in mahogany as I think this the most suitable and dignified type of furniture for a room of our kind with a simple Sheraton designed sideboard. On this I would use a pair of tôle comports and a painted wire oval basket to hold fruit.

Eight side chairs painted in a crackled finish and a little deeper yellow than the walls are used with this set to give contrast and relief to so much mahogany wood in the room. The seats of these are covered in a deep blue satin with old nails as a finish. The floor, which has been stained a dark almost black tone, has an oval rug in blue. This oval shape gives more interest to the floor or background and shows a margin of flooring about 2½ feet wide. The same lyre fixtures as in the living-room may be used here, or a simple model with mirror back is in keeping.

A simple sideboard of Sheraton design seems peculiarly fitted to the home-like room

The lighting of the dining-room should be very carefully considered. Too often it is not. There should never be a glare to eat by. Rather should there be a diffused glow that permits the dining table with its gleaming silver, glassware and linen to stand out as the main feature of the room, as indeed it is.

In England I have often found that the dining-room is sometimes used as a sitting-room or morning-room as well, and I think it might be a pleasant idea to introduce a pair of old English barrel chairs on each side of the fireplace and cover them in the striped taffeta. They will help to carry into the room the material that is used at the windows.

An Indo-Chinese paper, adapted not only to the finest home but also to the unpretentious room

Eight of these chairs painted in yellow with blue satin upholstery afford contrast and relief to the dark furniture

Estimate

1 set of Chinese scenic paper	@ 75.00	$ 75.00
Cabinet work and painting		100.00
1 oval rug about 10′ x 15′ cut oval		150.00
6 painted yellow chairs, blue satin seats	@ 50.00	300.00
1 oval table pedestal type		200.00
1 Sheraton side board		200.00
1 mahogany corner cupboard	@ 150.00 1 or 2 optional	150.00
4 side fixtures	@ 30.00	120.00
About 7 yds. material for each window	@ 7.50	52.50
About 18 yds. fringe for trimming	@ 2.25	40.50
Labor to make		27.00
About 12 yds. organdie for each window	@ 1.05	12.60
Labor to make		18.00
		$1445.60

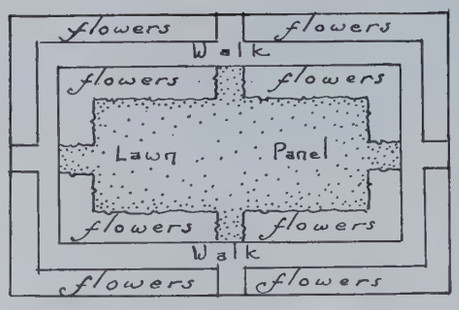
A mahogany pedestal table that may be used singly for serving or as part of the dining table

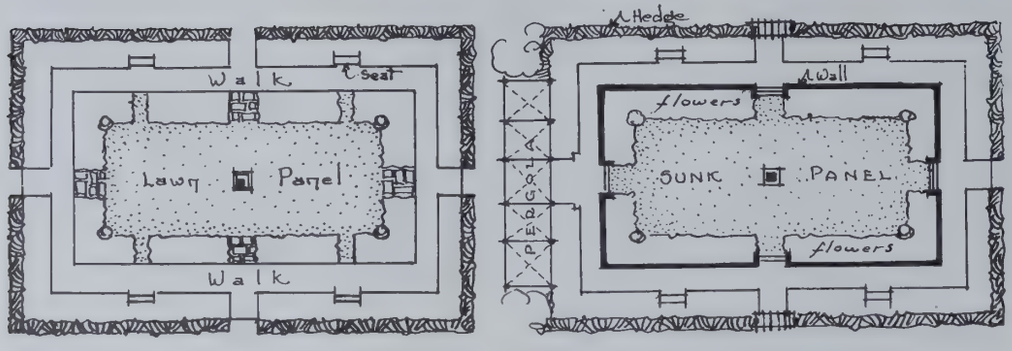
A pair of Duncan Phyfe tables make a dining table of unusual delicacy, yet decidedly serviceable

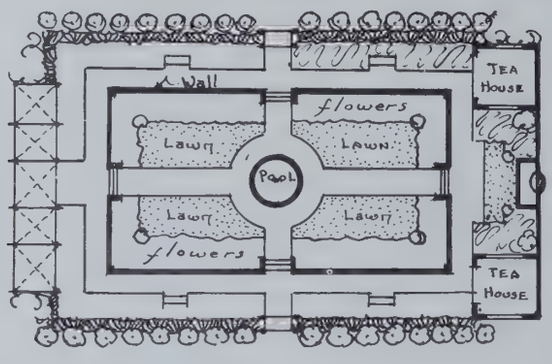
Curtains of wide stripe taffeta in gold and blue carry the gay note of the chairs into the side walls making the whole room one of harmony

Finding the Right Design to Fit the Small Garden

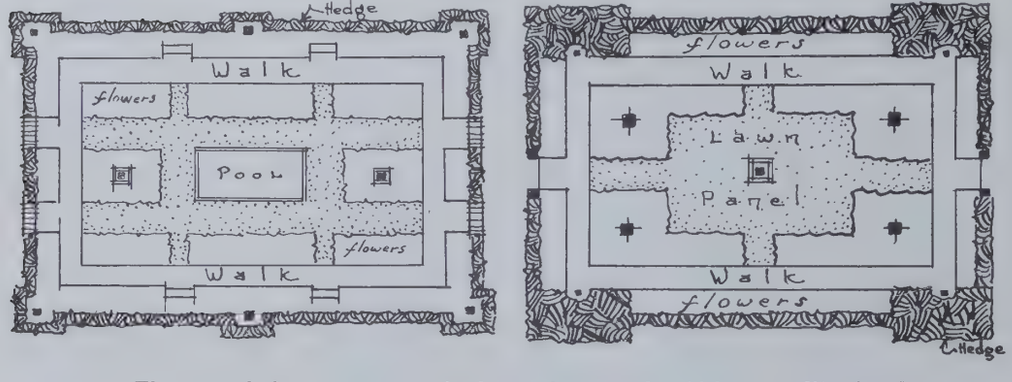
EZRA C. STILES







Four successive steps in the elaboration of the same general pattern are shown here. First the plain pattern; then the second step, with hedge enclosed, and seats, etc.; the third development has pergola, arch and a sunken central panel added to the other details; and, lastly, a tea house and water feature



These two designs suggest two further treatments for areas identical with those shown in the progressive series above, and which may likewise be further elaborated by the addition of successive steps of similar detail to fit

THE whole aim in garden making is to produce some sort of pleasing effect in a definite area; and it is of course apparent that the more clearly and satisfactorily the desired effect is arranged for, the better will be the result. This means a plan.

But there are plans, and plans; good plans, bad plans, weak plans, clever plans, finished plans, and amateurish plans which proclaim the fact that the planner did not know how to go about the work, not as a question of drawing, but as a question of knowledge. Ability to draw a pretty picture never yet produced a good plan.

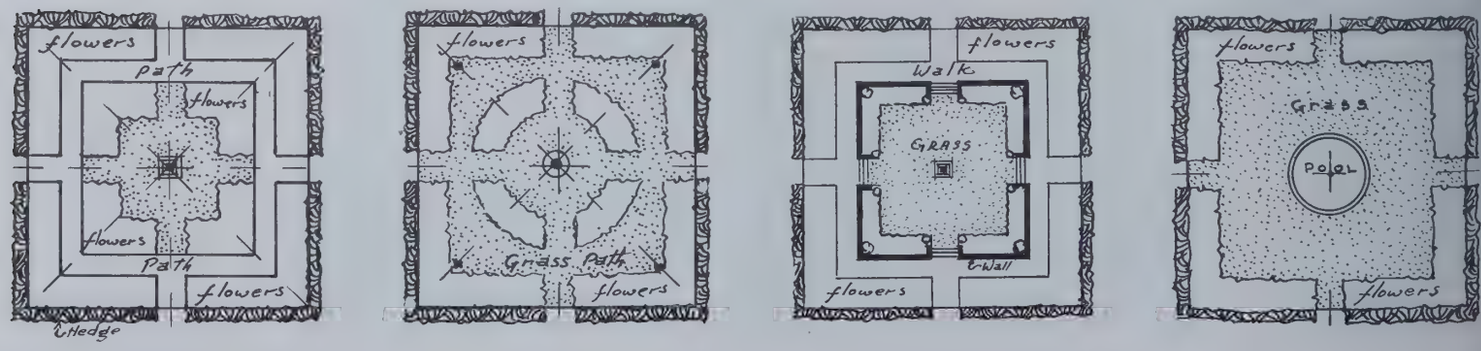
There are certain fixed requirements of a plan, and unless these are met the various details will mean nothing in the end. First of all a plan must consider the general requirements of the entire area as to size, shape, etc., and then take up items which may be included.

The experienced planner starts in with the flower beds and walks and then seeks certain focal points to accent with a feature of some sort. The tyro is likely to start with some much desired detail (such as a pergola, a fountain, a bird bath, or some arches or seats), and devotes thought to finding some way to use it, rather than to the right kind of garden picture for the area as a whole.

The area itself will present definite factors of size and form. All areas resolve themselves into squares, oblongs, triangles, circles or irregular combinations of these in the main.

Now we find that with oblongs the best proportions are a little less than twice as long as wide, or else a great deal longer; and when you consider the matter from that standpoint the first effort will be to arrange the area accordingly, by allowing

Across the bottom of the two pages are patterns for the same size square area, developed on formal lines



more or less land or by rearranging border plantings or lines of enclosing hedge. After this is done, there comes the question of a flower border all of the way around the edge, which will consume a matter of from 4 to 5 feet in width.

If we want no walks and no interior beds, we can put a pool or sundial or bird bath in the center and arches at the entrances, at the sides, or ends, and let it go at that. And we will have a logical, well-balanced garden provided the central grass area is not so large that the border beds will look foolishly weak.

If, on the other hand, we want to have walks or interior beds, we will introduce a walk around the garden next to the bordering flower bed, placing any other beds around the inside of this walk.

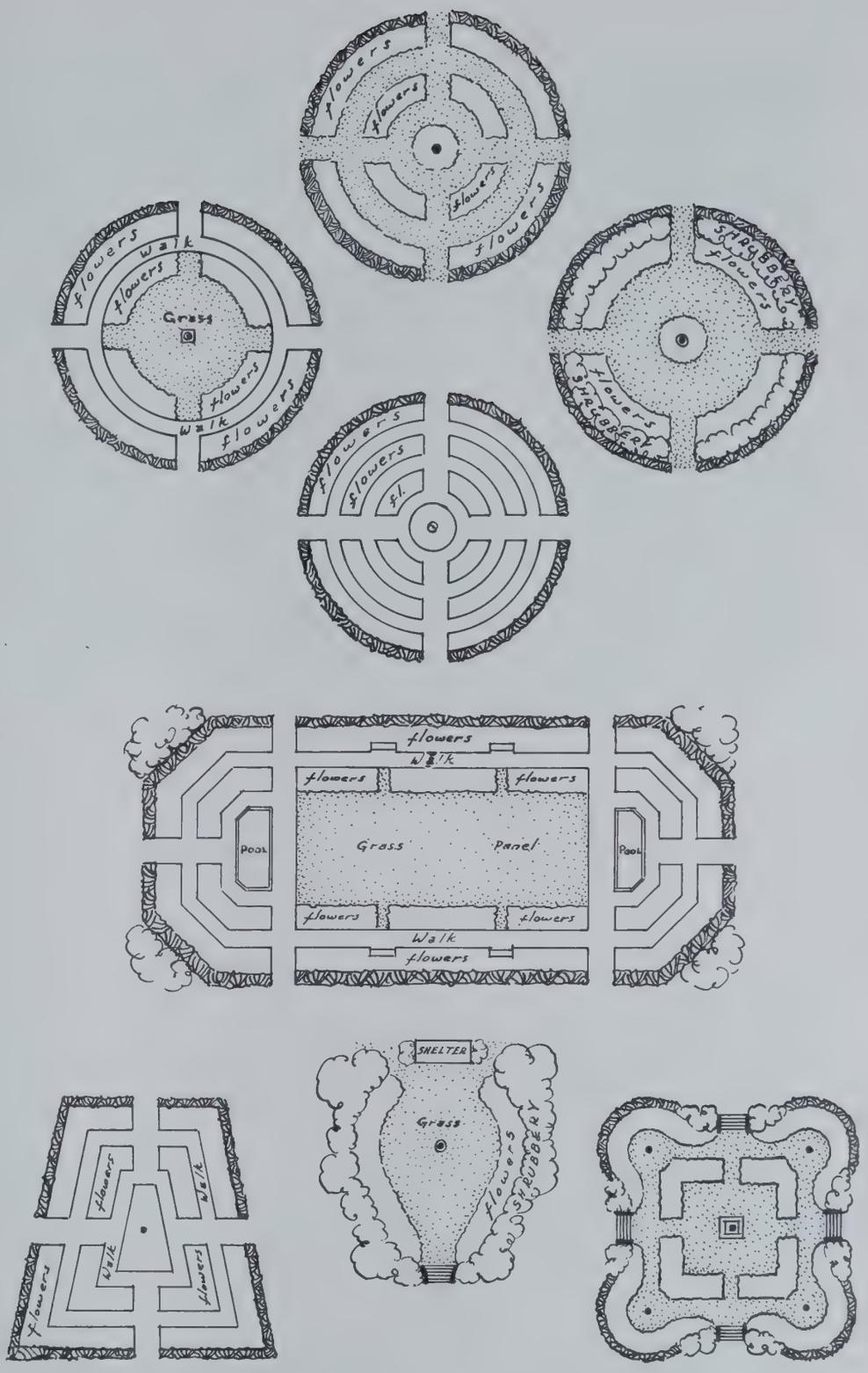
Now an outside or border bed will take, say 5 feet, and a walk from $2\frac{1}{2}$ to 6 feet; or call it 4 feet. The next bed may be 6 feet across since it can be reached from both sides. We have an area 15 feet deep all around the garden devoted to walk and flowers.

The interior grass area should be at least a little wider than the side areas from boundary to center area, so if we wish to introduce another line of walk or walks through the center, we will have to allow for this in our garden dimensions.

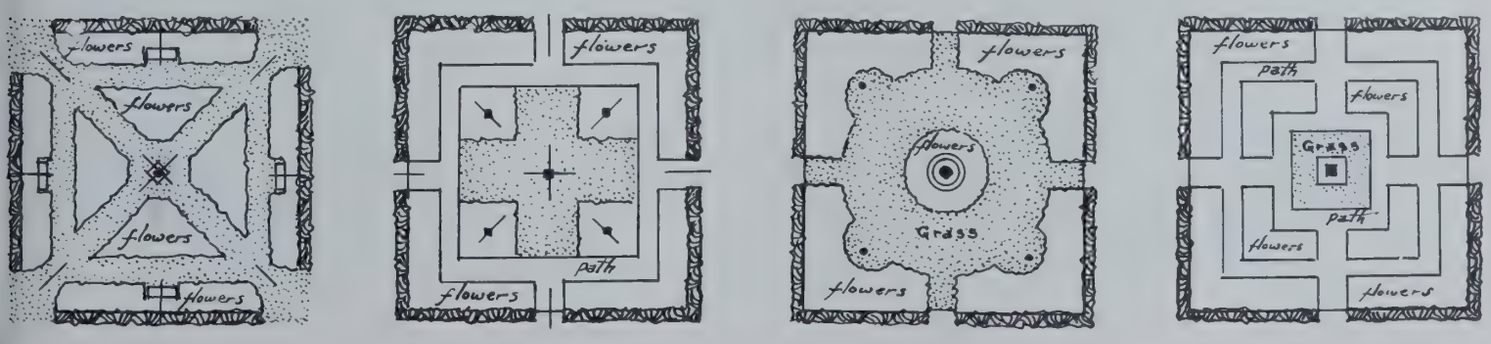
So the size of the area and its shape will in a good measure determine the general design of the garden to fit it and it is the treatment of the plant beds and the type of introduced ornamental features, such as walks, walls, pergolas, garden furniture, etc., which make gardens of the same general shape and design differ from one another.

Fountains, pools, sundials, and bird baths are usually central features, although fountains and pools are often used as terminals; pergolas, arches, tea houses, and such like are invariably used at the ends of sides of small gardens, for in central locations their very weight will obscure the view and break up the unity of the design.

The accompanying sketch illustrations deal with the most obvious methods of developing the plan for the standard type of simple garden, and are not too complicated or too ornate.



Here we have a series of suggestions for pattern types to fit a circular area which may be enclosed in a rectangular or an odd shape. Also four patterns for gardens of irregular shape but symmetrical outline



WHERE HOUSES JOIN HANDS

BARBER & McMURRY, *Architects*

Knoxville, Tennessee

Photographs by Tebbs & Knell

Very fascinating and unusual is this solution of the double house idea—each dwelling is a completely separate unit, the two being charmingly linked by a loggia. Somewhat Early American in character is the white-stained exterior with its straightforward lines, restrained detail, and sturdy chimneys. The fortunate owners are Mrs. A. A. Yeager and Mrs. J. R. McDowell

The interior of Mrs. McDowell's house is quite Early American in character with low-ceilinged living-room (above) paneled, at the fireplace end, in white pine. This paneling has a sentimental as well as a decorative significance, having been made from a tree on the owner's old home place

Rather amazing to contrast this high-ceiling room in the Early English manner with the totally different type of living-room shown above and realize that both are housed within the exterior appearing on the opposite page. By the way, this living-room is in the dwelling at left which belongs to Mrs. Yeager

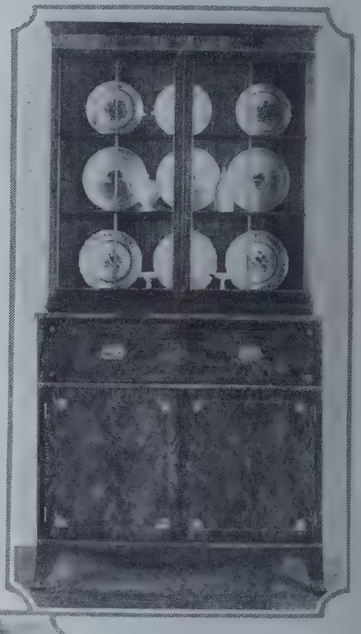
Unusual ground contours frequently develop extremely interesting designs as has been the case here where a rather steep hillside sloping away from the main approach necessitated a long, shallow building. Each one of these linked houses has a separate garage and its own service entrance. In the front the bank was cut down to form a court (see opposite page) and at the rear or garden side filling was done for a terrace

Many of the most popular makes of old china are still produced such as Wedgwood's famous Queensware

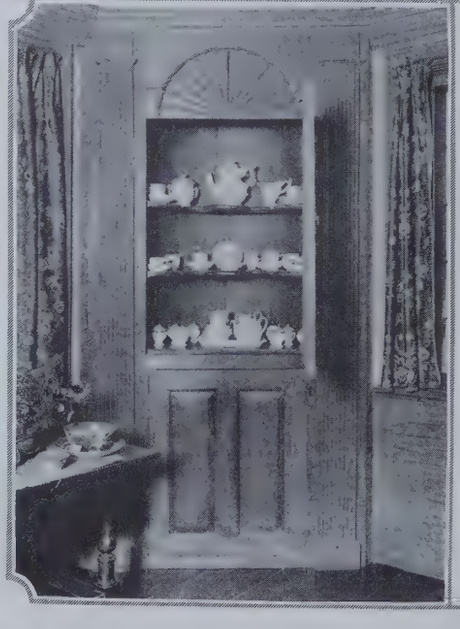
Queensware (above) is a china that adapts itself to the needs of the formal table as well as being most decorative in a cabinet. (B. Altman & Company)

Even in the bedroom china is not out of place, lending both color to the cabinet and an excuse for having this quaint cupboard in the room. In fact in Colonial days (the atmosphere of which this room so pleasingly has achieved) it was customary to have a tea table with all the tea equipment in each sleeping room

This modern home holds the atmosphere of a Colonial day with its reproductions of the old furniture and china



Spode is sent forth from the Copeland works in a number of eighteenth and nineteenth century patterns, many gay with birds and flowers



In the china closet (right) at the home of Wm. S. Saltonstall, the collection of rare china adds the final note of loveliness to this old home

Nothing more clearly portrays the careful reproductions of modern craftsmen than this corner cupboard with all the beauty of the old time 'boffets'. (Erskine-Danforth Corp.)

The underglaze painting of the Danish Craftsmen has become the ruling porcelain style of modern days

This grey crackled porcelain vase by N. Tidemand was one of the outstanding exhibits at the recent Danish exhibition

In all their work, the Danish artists display their naturalistic inspiration. The figures at right and left have put into royal porcelain the fairy tales of Hans Andersen. Photographs courtesy of Royal Copenhagen Porcelain, Inc.

The Use of China as Room Decoration

Pieces of old style porcelain and their place in the furnishing plan

ESTHER SINGLETON

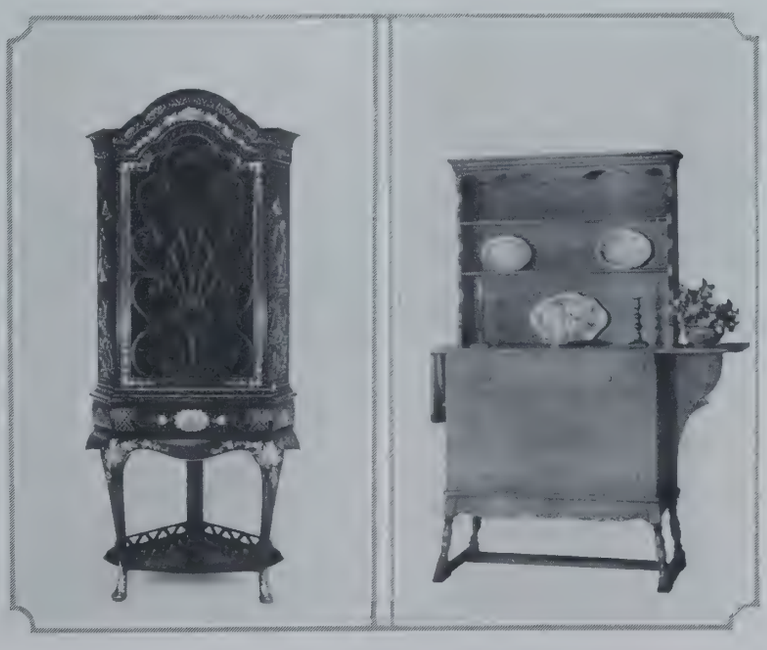
THOSE who possess or who have collected Colonial furniture sometimes wish that they had Colonial china as well, which would harmonize with it, because nothing adds more to a room furnished in Colonial style than well selected porcelain or pottery of the same period, perfectly arranged and well exhibited. People, however, are frequently dismayed to think of the time, difficulties and expense entailed in amassing even a small collection of desirable old china. Collectors know that they must frequent auction sales; visit private homes; undertake many a wild goose chase on well-meant but disappointing leads; and make the tour of antique shops, where they have to be on the lookout for fakes and reproductions. For those who wish to avoid delay in gathering together a collection of 'Colonial china' there is a quicker road that leads to a very worth while goal. A great deal of very beautiful pottery and porcelain is made to-day by several English firms, whose existence has continued unbroken from the Colonial period to the present and from whose warehouses are still sent pieces of the same forms and patterns that delighted our forefathers.

Distinctly decorative are the Wedgwood salad plates where ships in brilliant colors ride on a cream colored sea

It is, therefore, perfectly possible to equip one's house in a very short time with china that is Colonial in *style* although not Colonial in *age*. Bow and Chelsea, Leeds, Lowestoft, Derby, Swansea and many others closed their works long ago, but the two greatest of the Staffordshire potteries are still flourishing—that of the famous Josiah Wedgwood and that of the equally famous Josiah Spode (the latter continued under the name of Copeland).

Many of the most popular old patterns are still made, such as Wedgwood's famous Queensware in many attractive models; the Jasper ware, with the white cameos on blue, buff, lavender and other grounds; the cauliflower teapots; and many delightful floral and classic motives. Spode is sent forth from the Copeland works in a number of eighteenth and early nineteenth century models and patterns, including the 'Willow', the 'Italian', and a great variety of flowers, birds, animals and 'Chinoiserie' designs.

(*continued on page 544*)



In the early days, American collectors housed their rare china in Chinese cabinets that framed in rich colors the gay plates and platters. (The Orsenigo Co., Inc.)

Modern reproductions of old cupboards make backgrounds for modern china that hold all the charm of the cabinets of that earlier day. (Erskine-Danforth Corp.)

Photograph by H. Bagby

THE COMFORT OF A GARDEN IN GREEN

Why must we so often think of a garden in terms of varied and gay colors only? The repose of green foliage, changing in tone as the seasons roll on, is gratifying indeed— comfort in winter, coolness in summer! For high relief in the early summer just a few Rhododendrons and Azaleas are used. *(See facing page for details on Evergreens)*

Plan for A Little Garden in Green

By

CHARLES F. GILLETTE, L.A.
Richmond, Va.

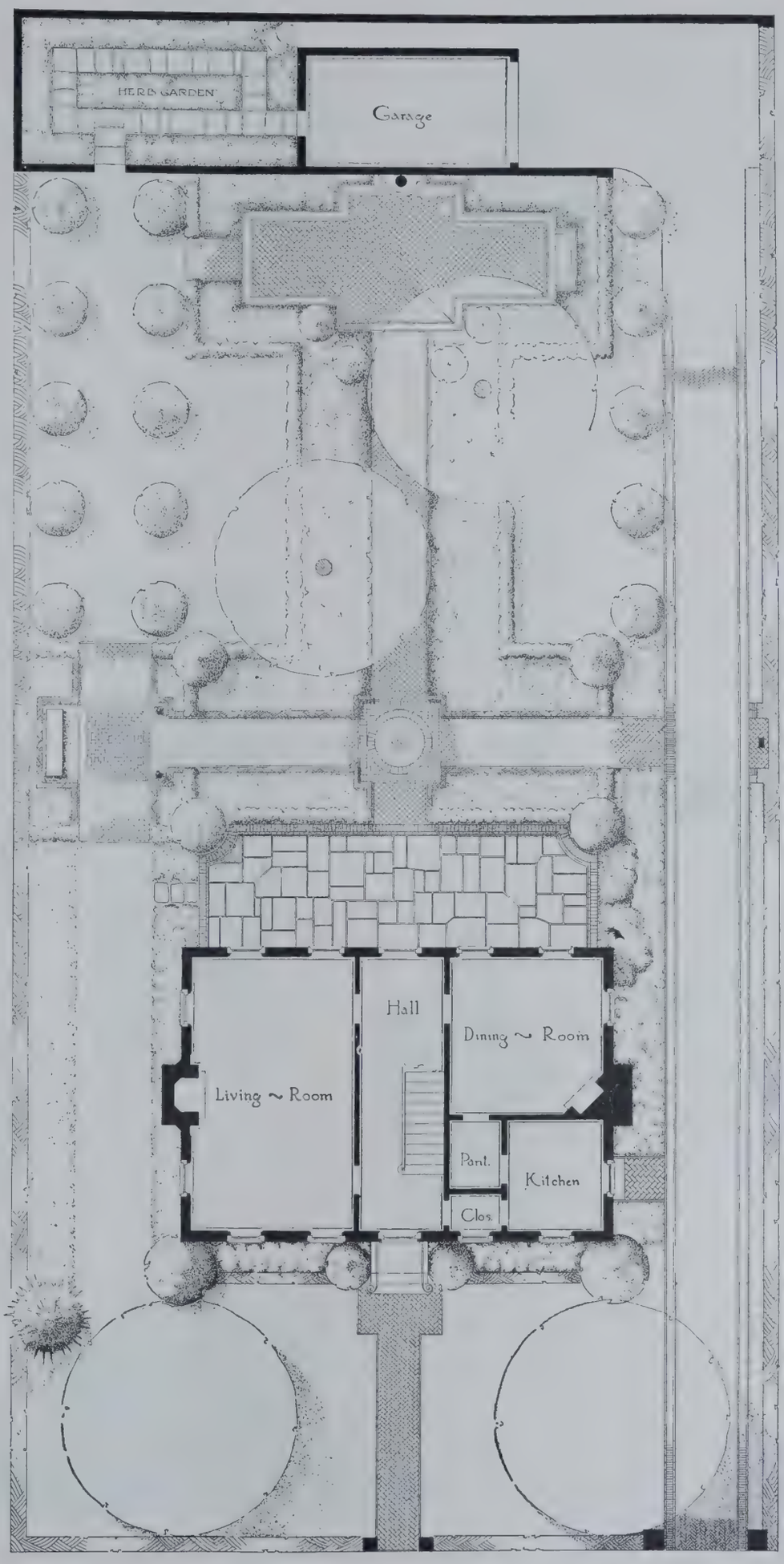
This is the second presentation in a series of detailed practical plans to cover all types of gardens

TO HAVE a green garden one must have trees to help out on shadows and therefrom variety in the greens. I have imagined a lot 75 x 150 ft. and one that would probably be in a subdivision with trees. The house would be in old brick or even smooth stucco in some old, warm color. Bricks should be used for the walks and relieved here and there as suggested with flagstones in soft colors, not slate.

I like the garden to be the center of interest and then the open spaces on the sides planted in Tilia cordata or even Dogwood or similar close, round-head trees would give a feeling of distance that denser planting would not permit.

Where Boxwood is suggested for use in the East, one could use Barberry in the West, or Amoor Privet in the North for the larger hedges and perhaps Pachystima cambyi or Japanese Yew or the like for the smaller hedges. I like Pachysandra along the central walk of the garden and where possible the Rhododendrons and evergreen Azaleas give added interest when they are in flower. In the garden photographed there are Ajuga reptans, Xanthorrhiza apiifolia, Cypripediums, and Violas, and in the deeper shade Maidenhair Fern and Trilliums. In the summer there are always some bare spots which are filled in with Rex Begonias and Fuchsias.

Always, considerations of cost have been kept in mind in making this design and the material for *(continued on page 567)*

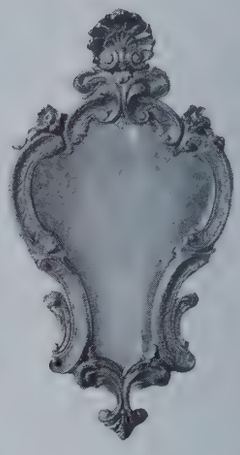


MIRRORS FOR DECORATION

Photographs by courtesy of Ovington's, W. & J. Sloane, Robertson-Deschamps & Co., Lord & Taylor, Jacques Bodart

An unusually small convex circular mirror of the Revolutionary period with candle holders and the eagle motif

One of the newest designs in mirrors: the round plain mirror plate fits into a wrought-iron half circle done in a studded effect



Of Florentine design in wood frame of antique gold with touches of red and green, such a mirror is often one of a pair

For the room of French inspiration is the dainty Louis XVI pier glass

Where a touch of color is wanted this panel mirror with the lovely Hall Thorpe flower wood block is most unusual

Another glass for hanging against a pier between two windows fits the French room

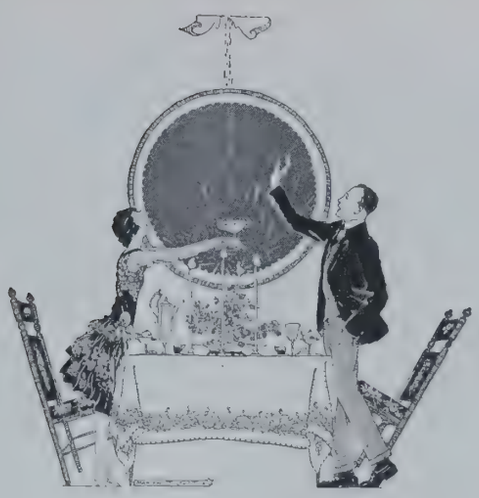
Of mahogany and gold is the glass of Early Republic design above

Dignified and simple is this Early American mirror in cherry and maple

For the more formal room is the Venetian mirror with etched center panel and etched mirror frame work

This new wall mirror has a frame in antique gold with silver tipped ornaments and engraved arch top

The 18th Century overmantel mirror at left comes in three sections surmounted by a stylized bird and oak leaves



The House of a Thousand Leaks

Hints for the home emergency plumber—information and tools that the amateur ought to have

OLGA CLARK

DO YOU by any chance also live in an old house? The kind of house, for instance, that has old rusty pipes (or any kind of wrong piping for that matter) so that water drips either melancholically or bursts forth smashingly and destructively from some unexpected quarter of the house on almost as many occasions as there are varying degrees of temperature in the cycle of the seasons of the year.

Innocently enough, when plumbing was not such a fine art as it now is, we moved into an old house. That was in the marble era before porcelain had come into fashion, when bathtubs had legs and lavatories chains, and long before these smart new improved combination faucets had placed their bid for popularity.

Announcing itself with those usual warm sunshiny days, dripping eaves and wet walks, thaws, blows, and rains, early spring arrived. On a certain bright day a glance at the top of the built-in bookcase in our living-room revealed something surprising on the polished surface, a mysterious puddle indoors quite like those outdoors, while water dropped with baffling regularity (considering the fact that there was no sign of trouble upstairs) from the paneled living-room ceiling down onto the books in the open bookcase.

How funny and altogether out of place brother's blue and white enameled baby bathtub looked atop the bookcase to catch the drippings! Eventually the plumber came and there was consolation in the fact that he, too, was baffled. But he was a lucky fellow, or an efficient one, and so he found the bad pipe that second day.

With his other virtues that first plumber had the conversational gift and so he explained the whole trouble, just as every other plumber has since, viz. our antiquated plumbing system.

'What is the right kind of pipe?' I inquired.

'Well, almost anything is better than what you've got,' was the reply. 'You want the kind of pipe that won't be corroded by the local water system. The ordinary galvanized steel pipe has a short life; but there are galvanized pipes made of wrought iron for this locality, also copper and brass pipes suitable for that. You see, the chemical contents of water may vary from place to place and the kind of a pipe that is suitable one place may be less adapted to use in another.'

'What would it cost to change the piping system in our house?' I asked him, he seemed such an informative fellow.

'The trouble is,' he admitted, evading the question, 'the pipes is this house are inaccessible, between walls and partitions under floors, and where not? In a house the size of this one it would be a big job, and you would have to redecorate a large part of the walls and tear the floors out.'

The frequent visits of a plumber may teach you to take care of any number of these irregularities yourself, calling help less often, but getting out your own little plumbing kit instead.

Do you remember the first time the kitchen sink refused to drain? The plumber came to repair it and before he left questioned you as to what kind of waste had been going out via the kitchen drain pipe. Unless the water flushing is copious you know that coffee grounds will clog the drain, as will also tea leaves, and the frequent emptying of greasy water into the kitchen sink. A washing soda solution is excellent to use to help keep the kitchen sink pipes clean. Flush once a week with a solution, following this with a generous supply of hot water.

The second time the kitchen sink refused to empty, some months later, it happened on a Saturday noon, when plumbers are at a premium, and the very time at which these household catastrophes that call for outside assistance have a manner of happening. But fortunately I had not watched that first plumber nor paid his bill in vain. At the corner hardware store I purchased a suction force pump, or simply a suction cap of rubber attached to a long handle, for 60 cents. This small article, the first one to belong to my plumbing kit, unless you include the screw driver and monkey wrenches, is known in technical parlance as the 'plumber's friend.' It became my friend also after that.

Filling the sink with water and keeping the base of the cup hard against the bottom of the bowl, churning the pole up and down, in a few minutes the water was emptying once more. Then also there is the trap under the sink, which you will recognize because it is the simplest form of a U bend in a waste pipe. This has a screw cap which only needs to be removed for cleaning out.

When pipes are carelessly put together they may develop a leak at one or more of the joints. Tighten by screwing up the union piece, not the pipe itself. Or a can of good pipe cement, which only costs 30 cents, may serve you in good stead to repair leaking joints in old work. First loosen the pipe and fitting enough to expose most of the threads. Then apply the pipe cement liberally, resetting the parts.

(continued on page 543)

Breakfast room in the home of W. V. C. Ruxton at Greenwich, Conn., where native field stone has been used with yellow walls and blue hangings. McBurney & Underwood, Decorators

Desirable Floors for the Dining-Room

New and old materials to walk upon

ELIZABETH LOUNSBERRY

THE comfort demanded by modern standards of living has brought into the completion of a home many new materials that not only become an important consideration in the construction of a perfect dwelling, but add to its decorative scheme as well. Among these, the fundamental background of suitable floorings has become an important feature, for not only should these be in sympathy with the side walls throughout, but in harmony with the entire decorative treatment, to give perfect balance to a room.

While it is desirable to relate the color of the floor to the side wall, in the use of the average wood flooring it is sometimes difficult to regulate this because of the limited range of colors available. However, a recently discovered process has made it possible to obtain almost any desired tone in a permanent stain. This transparent stain, which ranges from light green to deep, mellow brown, from delicate blue to rich ebony, in no way conceals the pattern of the wood and offers distinctive new opportunities for color harmony, throughout a house.

A tile floor in varying colors reflects the dignity of this dining-room. (Courtesy of Associated Tile Mfrs.)

As a substitute for wood, where the effect of marble or stone better harmonizes with the type of room or its furnishings, there are a number of new floor treatments that offer a wide selection. One flooring, which has all the dignity of stone and is not dissimilar to travertine or Caen stone, has all the convenience of wood, since it can be nailed, sawed, drilled and screwed. It may also be used for walls, although primarily advocated for floors that may be washed with soap and water, oiled and waxed. This is available in fourteen separate colors, ranging from the very lightest of tints to the heaviest and richest shades. It is supplied in standard sizes and made to harmonize correctly and

exactly with any desired architectural effect. Its resistance to heat and cold and the fact that it is weatherproof make it equally desirable for exterior use, such as on an open terrace or dining porch. The variety of coloring and texture prevents it from becoming monotonous and provides a pleasing floor surface, without too rigid regularity, each piece being different.

The development in flooring treatment in the last few years has also brought into popular use a reinforced rubber tiling. The natural beauty of this flooring caused by the marbleized effects, made possible by the use of its fibre content, is most appealing. This is obtainable in thirty colors and is durable and easy to tread upon. The density of the material, made under enormous hydraulic pressure, eliminates the possibility of its absorbing moisture and gives it a sanitary surface that is easily kept clean and that does not chip, dent or crack under ordinary hard usage. It does not require waxing, polishing, varnishing or resurfacing of any kind. As the colors in the reinforced rubber tiling run through the entire thickness of the material, natural abrasion serves only to enhance the effect of a beautiful colored marble. This type of flooring is especially desirable for breakfast rooms or dining-rooms where it should be selected (in the matter of color) with proper consideration of the wear it will receive, its appropriateness to its surroundings, and also color psychology—this last has a greater influence upon the eye than is ordinarily supposed.

The simplicity and charm of this room depends in great measure upon the modern reproduction of an antique hooked rug, its gay colors making a bright cheerful background. B. Altman & Co., Decorators

The flooring (below) not unlike Caen stone or travertine becomes a consistent and important feature of the general architectural treatment. (Courtesy of the Zenitherm Co.)

The effect of light upon the floor coloring should also be studied. If a floor is to be laid on the north side of a house, where there is comparatively little sunshine, colors which retain and reflect the qualitites of the light that comes in a northern exposure would be more suitable than those which have a tendency to absorb the light rays. Contrasted to this there are what may be termed the sunshine colors, which contain more of the yellow shades, although all types of this flooring, with the exception of a few plain colors, are made with veinings that suggest marble. The subdued base tones with these veinings combine to make a floor which possesses life and warmth without being too obvious.

One of the most satisfactory of all floorings not only for the dining-room but every room in the house is linoleum. Once linoleum was thought of only as a floor covering. To-day due to its fifty-year-guaranteed wearing qualities and to the fact that it is cemented to builder's felt that is in turn cemented to the floor, it becomes actually part of the flooring itself, a flooring that mud and water do not harm and that is not easily scratched.

And it is a beautiful floor as well with design inlaid in the (*continued on page 563*)

Building for Keeps

Following through on the details as your house shapes up—some more practical pointers for the prospective owner

PHILIP G. KNOBLOCH

EDITORS' NOTE: To get a complete picture of proper construction methods the reader who failed to see Mr. Knobloch's earlier article must turn back to page 432 of our January issue.

WE MAY have a beautiful house, well designed, but if it is poorly detailed all our good work is for naught as trouble will shortly appear. The detailing of various parts of the structure to show the contractor the way in which he is to put together and build the window, door, or whatever it may be, is one of the most important parts of the work, and we should insist that the details are included with working drawings when given out for estimates.

To reduce the cost of buildings unscrupulous builders sometimes skimp on or substitute cheaper kinds of wood. Of course it is obvious that this reduction is made at the expense of the construction; therefore better the size of the building be cut or some of the expensive decorative schemes be eliminated, otherwise maintenance will forever trail the owner.

WATER AND WIND PROOF WINDOWS

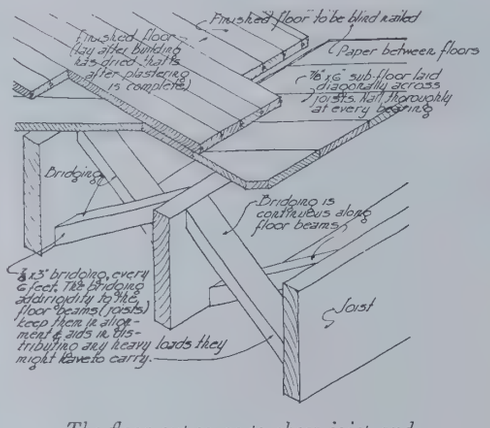
For instance, in detailing the window, let us take the double hung window in brick. The pulley stiles should be $1\frac{1}{8}$ in. thick and should be of hard pine, or at least some hard wood and should be rubbed with oil for weather protection, never painted. If the pulley stile be painted, windows will stick upon operation; and each successive painting, made necessary by the original color getting soiled, will always interfere with the operation. The pulley stile should be rebated into the outside and box casings.

Both casings are to be of $\frac{7}{8}$ in. material; the back lining of the weight box to be $\frac{1}{2}$ in. thick and set into the casing. Make the sill of white pine, cypress, or redwood. It should be of $1\frac{3}{4}$ in. stock and given a pitch to the outside of 1 in. in 6 in. This will quickly divert the water. Where the wood sill rests on the stone or brick window sill, that joint should be thoroughly pointed up and caulked with mastic cement or oakum, also caulked from the rear and then filled solid with cement mortar. These precautions are all important for a water and wind tight window, and apply not only to double hung windows but to all types. The sash rails and stiles should be $1\frac{3}{4}$ in. thick, never less than that for a substantial job. The top rail $2\frac{1}{4}$ in. wide, stiles the same while the bottom rail can be $3\frac{1}{4}$ in. wide with the glass rebate $\frac{5}{16}$ in. deep. The meeting rail is usually made $\frac{7}{8}$ in. wide but $1\frac{1}{8}$ in. is better as this rail is under a severe strain every time the sash is raised or lowered, especially if the sash should bind for some reason. The stool should be $1\frac{1}{8}$ in. thick and rebated to the wood sill for rigidity, projecting over the apron $\frac{7}{8}$ in..

Doors should be $1\frac{3}{4}$ in. thick, exterior doors to be solid and interior doors veneered with finish as desired, veneering of door panels to be five-ply veneer.

The roof rafters are to be of sufficient size to carry the type of roof specified. Naturally heavier rafters will be required for slate than for shingle. It is impossible to give any sizes as each case is governed by the individual installation. Care must be taken in specifying wood beams, as often a beam will be strong enough to carry the load but not stiff enough to prevent the beam from slightly sagging and so causing the plaster ceiling to crack.

There are many good types of roofing



The floor cut so as to show joist and bridging, rough or sub-floor, and finished floor

that may be used, but the cheapest roof in the end is the best roof that can be put on at the time of building.

Over all exterior openings there should be a metal pan built in, the full depth of the wall and spanning the full width of the opening, with back edge and sides turned up one inch. This prevents any water that soaks into the wall and seeps downward, from coming through the top of the opening. The water reaches the pan and is diverted towards the outside. All flashing that is used should be the best obtainable, preferably a flashing that does not require constant painting, such as copper or lead.

HOW TO PREVENT SAGGING

Interior stud partitions are to be braced horizontally between floor and ceiling with two by three staggered bridging. This bridging stiffens the partitions and prevents any bending movement.

The floor beams or joists should have a bearing of not less than four inches upon the wall or girder, and full bearing over partitions. The thickness and depth of the joist is determined by the length of the span and load it has to carry. While joists are usually of fir, spruce, hemlock or longleaf yellow pine, the kind of wood used is usually determined by the locality where the building is to be erected. Floor joists should be double bridged every six feet over spans of ten feet, with two by three bridging securely nailed to joists. This bridging stiffens the floor and prevents subsequent sagging and vibration.

LAYING THE FLOORS

Such hard wood as oak, maple, birch or good pine make durable floors; however, in the kitchen, bedrooms and other secondary rooms a cheaper pine may be used. In either case though, a sub-floor (rough under floor) should be installed. This floor should be built of $\frac{7}{8}$ in. x $5\frac{3}{4}$ in. boards, dressed four sides, laid diagonally across the floor joists and securely nailed to each joist with two nails. Laying the sub-floor diagonally adds stiffness to the entire building.

The finished flooring should be laid at right angles to the joists. It should be side and end matched, and blind nailed so that when completed no nails will show, and with matched flooring the nails are less liable to work loose. Finish flooring may be had in the narrow thickness $\frac{3}{8}$ or the usual $\frac{13}{16}$ inch. Naturally the $\frac{13}{16}$ inch is the more serviceable and is recommended for new buildings while for re-flooring old buildings, the $\frac{3}{8}$ inch is easier to use, causing less trouble such as changing of saddles and trimming of doors; the strength being a secondary consideration, as the old floor is strong enough in itself. The grade of wood to be used for flooring is a matter of price, although for the good house the clear plain sawed is desirable and makes a beautiful floor.

Photograph by Tebbs & Knell

A WOODLAND HOME IN TENNESSEE

Set on a sloping hillside lot among Dogwoods and Oaks, this house has a delightfully serene and rural air, though as a matter of fact it is at Knoxville. Somewhat reminiscent of the Early American in design, it perfectly fits its setting. This is the rear or garden side, and other views, together with the plan, are shown on pages 502-503. Barber & McMurry are the architects and the owner is Mrs. A. A. Yeager

A sunken path becomes a rock garden. The removed soil is used to heighten the backward and sloping banks. Slate with some sandstone. Such a path needs good drainage or it will become a miniature rivulet in wet weather

A path winding through a small moraine. Note the stone mulch. Here grow Androsaces, Encrusted Saxifrages, Gentians, Lewisias—difficult temperamental alpines. An underground perforated pipe supplies water

Set each rock firmly upon its broadest base to give feeling of permanency and security. Do not forget the surfacing of stone chips. Tufted Pansies and Violas go well with rocks

All wrong! The stones are laid level and the wall front is perpendicular

This is right! The backward tilt of bank and rock leads moisture in

Ready for planting! Here volcanic boulders native to the region have been used. These are particularly difficult to handle as their form gives them a general effect of unrest. Considerable burying will help matters, also the avoidance of any freak colors. A good clothing of bloom will do most of all to bind them together in a harmonious whole. The path rises easily and the curve invites us to see what lies beyond the jutting rocks

When setting the rocks, do not forget bays and promontories. A number of smaller ones afford more foothold for plants to cover the face of the 'cliff.' The irregular outline of the pool has provision for planting its edges. This is sandstone

Building a Rock Garden

Whether the area be feet or acres

ANDERSON McCULLY

THE reason for the rock garden is the service the rocks themselves give to the plants—drainage and warmth in winter, coolness and the guidance of roots to moisture in summer. A certain type of plant appreciates these conditions considerably more than do all plants in general, and these appreciative plants are those principally that have been placed by nature in similar conditions *of much rock and sharp drainage* on the high places of the earth. They meet intense extremes of both winter bitterness and summer sun. The true alpine protects itself by keeping some seven eighths of itself under the ground, hugged to the friendly rocks, just exposing a tuft that is bloom covered out of all proportion to its exposed size. As a type, these plants demand the sun and lime, much drainage and a poor, but porous soil.

All good rock garden material is not high alpine, however. It is these plants from lower slopes that give us our choice of variety in the type of garden we build. While the blooms from the high screes are usually happier in a moraine, those from the moist forested ravines are quite at home in a damp and shaded retreat. And there is every stage in between: a few that despise lime; some will demand pockets of rich soil; others will sulk for leaf mold or peat.

Building a rock garden is not a formidable matter. A few rocks and a little common sense are the main requisites. Some sand, a generous supply of stone chips, grit or fine gravel are almost as important.

In the very small garden the rockery (*continued on page 546*)

Water in the rock garden may simulate a stream. The cement bottom and the rocky sides are firmly set. The bridge is of cement, curved just enough for effect, but not enough to make uncertain footing. A few pebbles along the bottom will ripple the water. White Arabis, Purple Aubretia, and prostrate Juniper seen growing

At Grand Lake, Louisiana, the Bald Cypress trees stand deep in water—a fact which makes logging them a task of hardship and danger. Photograph by courtesy of U. S. Forest Service

The Romance of Wood—V Cypress

The story of the wood that 'holds up' time

ELLEN D. WANGNER

IN NATURE'S workshop there is never idleness. Her energy has been imparted to everything in the world as a force that either builds up or tears down. The growing tree is one form of this energy, the rotting log the other. In her schoolroom (as so often in the human study-room!) there is one pupil who evades all but the actual letter of her law and all but breaks the law itself. This in the world of nature is cypress that does not so readily decay and rot as do her other trees and almost bids time stand still, so that this cypress wood has become known as 'the wood eternal.' Time and his henchmen decay, wear, rot, make a wide detour around the house made of cypress lumber, to carry out their work in more easily tilled fields.

The beauty of the figure in cypress makes it suitable for paneling

This decay-resisting quality in the Cypress tree (due to certain antiseptic elements in the wood) is part of the romance of this tree which is of such ancient lineage that a cypress log recently dug from the Mississippi delta has been claimed by scientists to have lain there ten thousand years, and grown—who knows when?

There are many branches of the Cypress family, seven in fact in all, but of these only one, the Bald or Red Cypress is the 'big fellow' of commerce. Cypresses are called by several names, Red, Black, Yellow or White, localized names given to trees growing in different regions, but it is the Red Cypress of the tidewater swamps and particularly its heart wood that has come to be spoken of as 'the wood eternal.'

In the ancient swamp lands along the South Atlantic and Gulf coasts, and within 200 miles of the sea, are offered the right climate and soil for the slow, deliberate growth of this tree which is impregnated during its hundreds of growing years with a natural chemical preservative which makes it peculiarly resistant to those ever present forms of bacteria and fungus that make trees decay, so that many of these Red Cypress trees logged to-day were growing along our shores when Caesar ruled in Rome. And like Caesar they have waged wars.

In this livable house in Westchester County, N. Y., cypress was used for all the exterior including even the gate. Arthur T. Remick, Architect

Long before the Ice Age the Cypress family covered Europe and North America as far north as Greenland and down to the shores of the Mediterranean. As climate changed and civilization spread, the Cypresses retreated, crowded from the

continued on page 554

Photograph by Mattie Edwards Hewitt

Expressing a pleasing hospitality and charm this luncheon arrangement portrays the well-laid table of to-day, correct in every detail

A Little Table Talk with To-day's Hostess

Colorful designs and patterns, with a sensible simplicity of service spell perfection for the modern table

FLORENCE BROBECK

Arranged by Ethel A. Reeve and Lucy D. Taylor, Decorators, at the home of Mrs. T. P. Coleman, New York City

A MYSTERIOUS, thought-provoking change has come about in the shops where table wares abide in glowing variety. Only a few years ago somber individuals in frock coats assured all would-be purchasers that the elegant table, the *really* elegant table, was dressed in white damask, set with gold and white china and crystal goblets and laid with coolly formal silver. The acme of beauty in floral decorations for these tables was a silver vase filled with pink roses.

Then the gods of color and beauty and glowing fires waved a wand and all of these somber individuals with their formal wares were whisked away to be replaced by shops full of colorful, amazingly variegated, enchanting patterns in china, sparkling glassware in all the tints of an old-fashioned garden with a few colors from the Medicis' palace thrown in for good measure, and with table tools still of silver, to be sure, but also bedecked with ivory, amber, jade and lapis lazuli handles. Table flowers now raise their pretty heads above flat dishes. In their midst may stand a shy dryad of bronze or porcelain or silver. The flowers may be flanked with bunnies or dogs or a gentle speckled fawn of fine porcelain or bisque. The table accessories for nuts and bonbons may be somber little glass birds or a Venetian glass dolphin, in place of the more costly and less entertaining compotes and decorative pieces of silver and gold once the only decorations permitted on the formal table.

The new service plates are handsome in gold and silver encrusted with brilliant tints, arresting with exquisitely painted still life groups (each plate individually painted by skilled artists (*continued on page 543*)

The simple straightforwardness of the Colonial style in its many variations expresses the conditions from which it evolved

Your House and Its Grounds—Architectural Style

The second of a series on planning, designing and building of dwelling and garden as a unit from start to finish

L. W. BRIGGS, *Landscape Architect* and J. F. YEWELL, *Architect*

FOR those to whom the home surroundings are not a matter of indifference, the choice of an architectural style for the house may be a perplexing problem. Many people have quite definite ideas too, based usually on certain houses which have 'caught the eye.' But superficial attraction may not mean enduring satisfaction, and, in so vital a question as the building of a home, a deeper consideration of preference is important.

Most speculative builders thrive on the very casual attitude of the public toward their surroundings. Baiting their hook with the term 'unusual,' they have unloaded on a novelty seeking public some of the queerest contraptions of architecture that ever housed a human being. It is quite appropriate to these restless times that the cry for 'something new' has been heard in the field of building. Along lines of endeavor in which most people are keenly interested, new departures have practically always meant an advance. But how can an age produce a finer home architecture when one of its greatest tendencies is to minimize the home? The hearth fires of the drawing-room have been forsaken for the heart fires of the movies; the garden has given way to the garage, and not infrequently the dining-room is deserted for the tea room. Naturally, a people which devotes most of its time to other interests, cannot compete with those past ages in which the home and its environment was a much more vital part of life.

Years ago, not only was the building of a house a matter of great concern to the owner, but it was also a matter of considerable pride to the men who labored on it, from the humblest helper to the most artistic artisan. True it is that the profession of architecture is to-day filled by men who are not only extremely capable, but who also have had the advantages of excellent training. However, it is the age itself, and not its architects, that really develops a style. There have been good designers in every age, but only when the people were in sympathy with their efforts was their light allowed to shine. Without Louis XIV and his court we would probably never have had a Versailles, (*continued on page 568*)

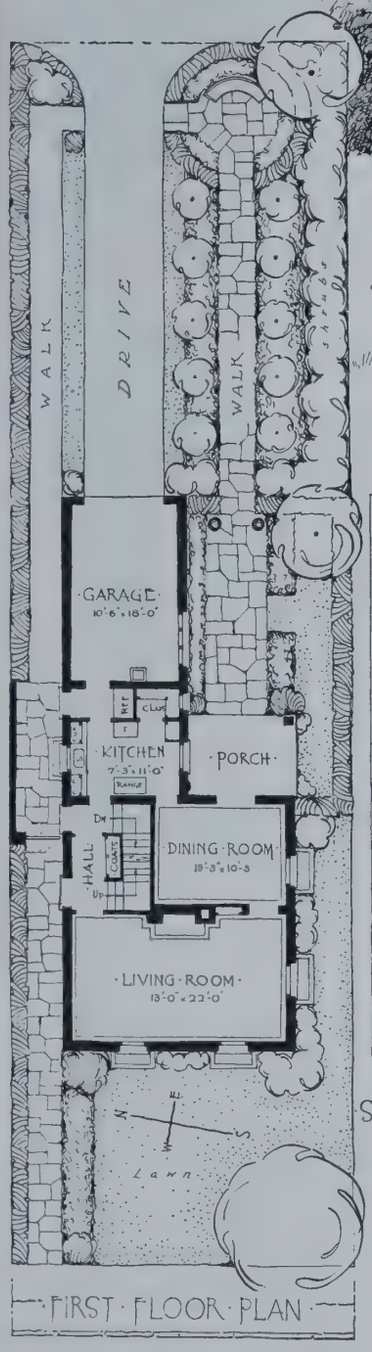
The English style offers the greatest variety in irregularity of mass together with picturesque line and diversified material

CUBAGE

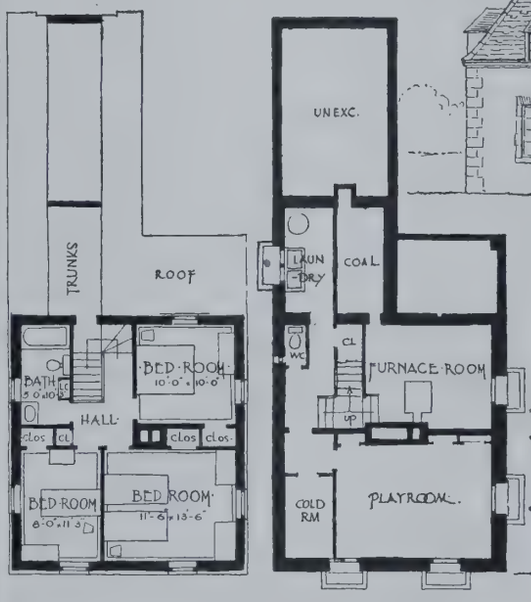
HOUSE	23·6 x 26 x 21·5	= 13192·40
ROOF	23·6 x 26 x 14 x ½	= 4295.
KITCHEN	12' x 18' x 10	= 2160
PORCH	8 x 11' x 9 x ½	= 396
GARAGE	12 x 18 x 12	= 2592
CHIMNEY	4 x 4' x 6	= 96
DORMERS	7 @ 35[cu]	= 245
TOTAL CU FT =		22976.40

NOTES

WALLS TO BE OF BRICK WITH STONE QUOINS AT WINDOWS & THE WHOLE WHITEWASHED. ROOF OF SLATE IN BROWN, BLACK & GREEN. LEAD HIPS. WOODWORK TO BE WEATHERED GREY



FIRST FLOOR PLAN



SECOND FLOOR PLAN

BASEMENT

SIDE ELEVATION

REAR ELEVATION

SECTION

SCALE

DESIGN FOR A SIX ROOM HOUSE IN THE FRENCH COUNTRY STYLE

SOMEWHAT LIKE THE ENGLISH IN PICTURESQUENESS AND CHARM

J. FLOYD YEWELL.
NEW YORK CITY.

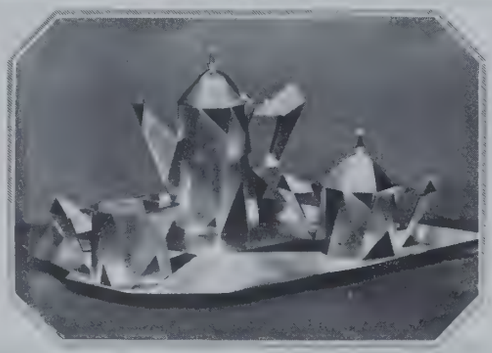
The silver shown above is of Louis XV inspiration and while following the ornate temper of that day yet shows restraint with a rich decoration which makes the table a lovely thing. A certain vivacity and freedom from convention lend silver of this period an air of gaiety and liveliness

In the time of William and Mary (1689–1702) table silver while considerably decorated was not quite so ornate as that of the Louis XV period. The pear shape clearly seen in the various parts of the candelabra (left) was conspicuous, with, however, the ornamentation mostly in very low relief

FROM THE NEW TO THE OLD IN SILVER

Photographs by courtesy of the Sterling Silversmiths' Guild of America

The simplicity and unadorned beauty of form of Colonial silver (above) has probably never been excelled



Jacobean silver (above) is generally considered a transitional style between the Elizabethan and Queen Anne periods

As applied to silver modern art (right) takes the form of sharp angles and variations of the sky-scraper

The silver pictured below with its beautiful simplicity and classic restraint in ornamentation belongs to the Georgian period

Glass! The Gardener's Magic Box

In which the wonders of summer are wrought in the winter air

T. H. EVERETT

LUCKY indeed in this month of February is the garden amateur who has a greenhouse to play in. Not only can he laugh at the season's inclemency; but, far more important, he can make a beginning —a real beginning—in the work of the new year. So much can be accomplished under his protective shield of glass to insure a stabilized start in spring that the greenhouse amply justifies its being; to say nothing of the other things that can be grown indoors and which are beyond the possibility of the glassless gardener.

February is an active month in the greenhouse. As the days lengthen and more sunlight is available, only the additions of warmth and moisture are necessary to start into growth hosts of plants that otherwise remain dormant. This is particularly true of what is spoken of as 'stock plants' that were carried over from last fall, perhaps cut back to a mere ball of roots, and which can now be started into gentle growth and act as 'stock' for cuttings for the making of young plants for supplies during the summer, such as Fuchsias, Salvias, and Chrysanthemums for the outdoor garden. Indoor plants from which cuttings are desired, Bouvardias, and Ardesias, pruned back a little now and 'started' by giving more water and other favorable growth conditions may also be used for stock in like manner.

Spraying with water on bright days, the plants being placed in the sunshine, will encourage 'breaks' which can be taken off as cuttings as soon as they are two or three inches long. These cuttings, prepared by removing the lower leaves and cut across cleanly with a sharp knife just below the node, can be dibbled firmly into sand in pots or beds where they get a little bottom heat.

Dahlias can be started early, too, by potting up the tubers or putting them in boxes of soil and treating exactly as the other stock plants. Rooting a softwood Dahlia cutting is not an absolute certainty, but if a small piece of the tuber is retained at the base of the cutting it will root quite easily. One old root will thus easily give all the young plants that the average garden needs.

Plants, newly propagated from cuttings in this manner, like Geranium, Marguerite, Vinca, Buddleia, Heliotrope, Lantana, (the list, which includes any which will make young growth this season, is far too long to enumerate in detail) will be much more practical material for use than the old plants themselves.

The cuttings must remain in the sand until they are well rooted and then be potted into a mixture of loam, leafmold, and sand. In order to determine when this time has arrived an individual cutting here and there may be gently lifted out of the sand by easing it up with a pointed stick or label to see what progress is being made. The newly potted rooted cuttings must be kept quiet for a few days and gradually accustomed to the temperature in which they are to grow.

Oh, there are hosts of things to be done! Tuberous Begonias, Gloxinias, Achimines, as well as Caladiums, that have laid in their pots quite dry and dormant during the winter can now be turned out and started into growth by being placed in

Cuttings taken from stock plants that have been carried over the winter will give the best possible plants for flowers in the current year

flats of leaves, moss, or sand, and kept warm and moist. Really the first three plants just named should be seen in every little greenhouse. What's the use of having the greenhouse if you don't make use of the special opportunities it affords? They are indeed among the finest of the flowering plants for decorative purposes.

When the shoots are showing really well, lift up the tubers from the flats and put them in pots in a light soil with a lot of leafmold. The careful gardener will avoid the all too common mistake of putting a plant in a pot that is too large. Use a pot that is only just large enough to accommodate the plant. Too large a mass of soil will sour. You can put half a dozen Achimines in one five-inch pot, and get a better show.

Cannas for bedding or greenhouse decoration, and Tuberoses for early cut flower can also be started now, and any Maidenhair Ferns that have rested during the winter can be awakened into life toward the end of the month, and be fed for the season to come by topdressing or repotting. Large plants may even be divided, because they are starting in to grow.

As the days lengthen and sunlight gets brighter all plants that have been carried through (this includes cuttings or seeds that have been started in the fall and wintered in small pots) must be helped along and given larger pots as they themselves expand. And it is important to encourage this expansion by successive shiftings because a plant once allowed to become potbound and starved suffers a check from which it never entirely recovers. Please remember that! We talk about training up a tree in the way it should grow and the same principle must be applied to these pot plants. These early months of growth determine the final result. Plants in pots must have a soil in which the roots can work easily. They must have drainage so that air can penetrate after the water passes through. That is what is meant by the oft repeated advice 'see that drainage is provided.' In actual practice this is accomplished by covering the hole at the bottom of the pot with a piece of broken pot and then putting in a little rough material, leaves, for example, before putting in the soil.

The soil to use? Well, here's the formula —approximate it as nearly as you can: 3 parts loam, 1 part leafmold, and ½ part sand. If the plant is to remain for any considerable time in the pot, a little, a very little, well rotted manure and bonemeal at the rate of a 6-inch potful to a barrel load of soil may be used.

We have almost overlooked the most important thing of all—the early starting of seeds so that practical plants may be had at setting out *(continued on page 557)*

As may be clearly seen on comparing the detail, this window is a companion piece to the doorway at right —both are from the same house and presumably the work of the same hand, charming examples of early artistry

This hospitable looking doorway dates about 1800 and is from that famous old house, Vancluse, at Portsmouth, Rhode Island. The detail is delicate and appropriate, and the radiating ornament shows Adam influence

FROM HOMES OF EARLY AMERICA

Distinctly the work of some master craftsman who had a genuine feeling for wood is this doorway enriched with fine flutings and gouge work; Bristol, R. I., about 1800

Subtle indeed are the differences and yet each locality contributes something which stamps its architecture; early 19th century detail from Ridgeville, Maryland

Decorative water leaders of the early 19th century with eagle and star

Photographs by courtesy of the Metropolitan Museum of Art

A doorway of old New York (early 19th century) and typical of many formerly seen near Washington Square; it was set into a brick wall, giving the effect of free-standing columns, and is a precursor of the classic revival though lacking much of the heaviness usually associated with this style

Proportions of the Golden Section in perspective are suggested by the pool. Spacing between Junipers at far end of pool approaches same proportions, with long dimension horizontal. Junipers on terrace have same pleasing spacing with long dimension perpendicular. The grass panel proportions are fixed by bounding walls and walks. Rose beds are planted along flagged walks. Balustrade panels and door in garden wall are all part of the design. Mr. George Cranmer's garden, Denver, Colo., McCrary, Culley & Carhart, Landscape Architects

Garden Proportions

ARTHUR H. CARHART

Landscape Architect

LINES and masses are two of the most important elements of basic garden design. They are the very bones of the garden body. Their arrangement in the garden can make it superb or common.

But in their arrangement there enters yet another basic element of design; a genuine primary part of planning a garden. This is proportion. It is the relation of lines to lines; breadth to height; length to width. In the best garden design it is studied either consciously or unconsciously and much of the success of the garden scheme is dependent on the skill with which the designer orders length to breadth or width to height.

The knowledge of proportion is not a new discovery. The ancient Greeks knew it well. It is probable that all good designers for centuries past have known that a certain relationship between length and breadth of design units produced results pleasant to the beholder, while others not in the same proportion were not pleasing.

No hard and fast rules can be laid down for handling proportion in a design. However, there have been some definite relationships between length and breadth that have pleased beholders for many generations. One of these is the Golden Section. The width of the Golden Section to the length is as three is to four and eighty-five hundredths. Or, to illustrate, if a panel of grass were thirty feet in width, it would appear very pleasing if its length were around forty-eight and a half feet. The angle from which such a landscape element is viewed has considerable to do with its appearance, but it may be taken as a general rule that the beholder will find pleasure in the *(continued on page 556)*

Applying to stone construction the modern form and poured concrete method of building has made that material available at reasonable cost, as in this snug house at Bronxville, N. Y.

A New Way of Building With Stone

Applying a hint from old Rome—the little stone house becomes possible for the limited purse

WILLIAM FRANCIS

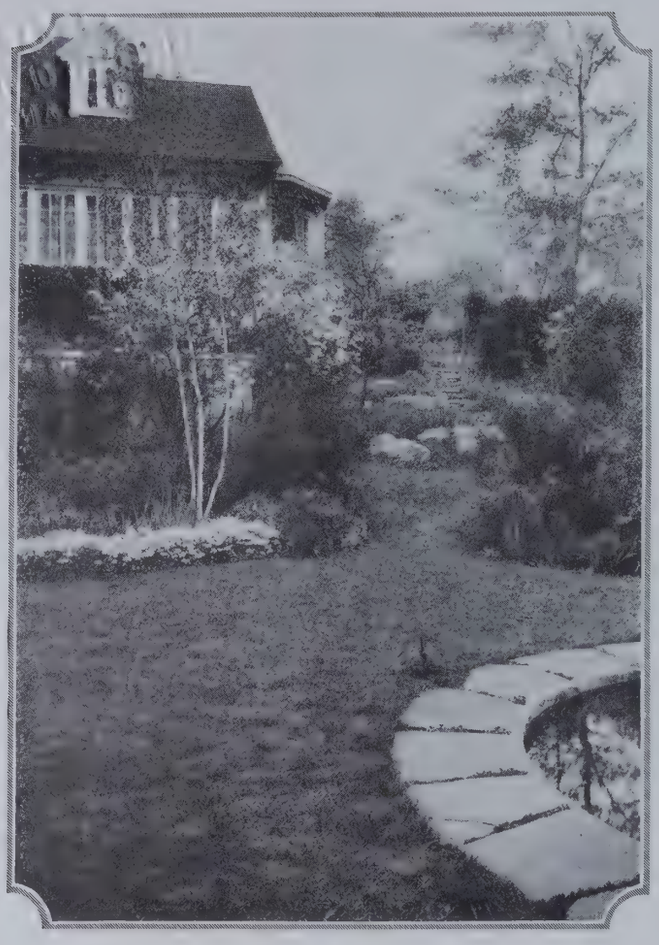
TO MANY people a stone house has a charm unequalled by any other form of construction. There seems to be something inherently satisfying, in this age of hurry and change, in the obvious stability and permanence of a stone wall—the feeling, perhaps, that only within the shelter of good substantial stone masonry can the home life develop unmarred by the strife of the world outside. At any rate, the affection for stone is there, and it has been a matter of regret to many that the one type of construction they would have most preferred was prohibitive in cost. For the building of an honest stone wall is work for a good stone mason, to cut and shape and fit the stones together, and good stone masons—or any other kind for the matter of that—cost money, and there is a lot of stone to be laid where walls are sixteen and twenty inches thick.

That the snug little stone cottage of our dreams is now within our reach will be news indeed to many, yet by a quiet process of development in the hands of a few able and far-seeing architects and builders it has 'evoluted' from the germ of a bright idea to a practical, and beautiful, actuality. Where do we begin?

Undoubtedly with Ernest Flagg, dean of American architects, famed equally for his skill as an architect, as reflected in his Singer Tower in New York and the Naval Academy group at Annapolis, and the practical common sense which made him the designer of New York's first model fireproof tenements a score of years ago.

To Flagg, lowering the cost of construction hinged on the elimination of waste in the form of useless space, out-worn habits of building, and unnecessary and meaningless but expensive details. His thoughts, conclusions and suggestions have been set down in various books from his own pen and those who have built by his methods and according to his ideas. Roughly, perhaps, the more important features that concern us include (1) the omission of the cellar, (2) the use of all the space under the roof, and (3) a less expensive (though not cheap) method of building stone walls. (*continued on page 569*)

The De Mott residence, shown in these two photographs, at Bronxville, N. Y., (Matthews & Aspinwall, Architects) is an excellent example of the new stone construction



Here we stand on the lawn by the edge of the pool and catch the vista up through the little naturalistic garden and the bit of rockery leading to the rose garden beyond the hedge. Almost the reverse of the view to the right

Standing in the rock garden and looking across the lawn, with the public road in the distance. Just a corner of the naturalistic garden is caught under the Dogwood

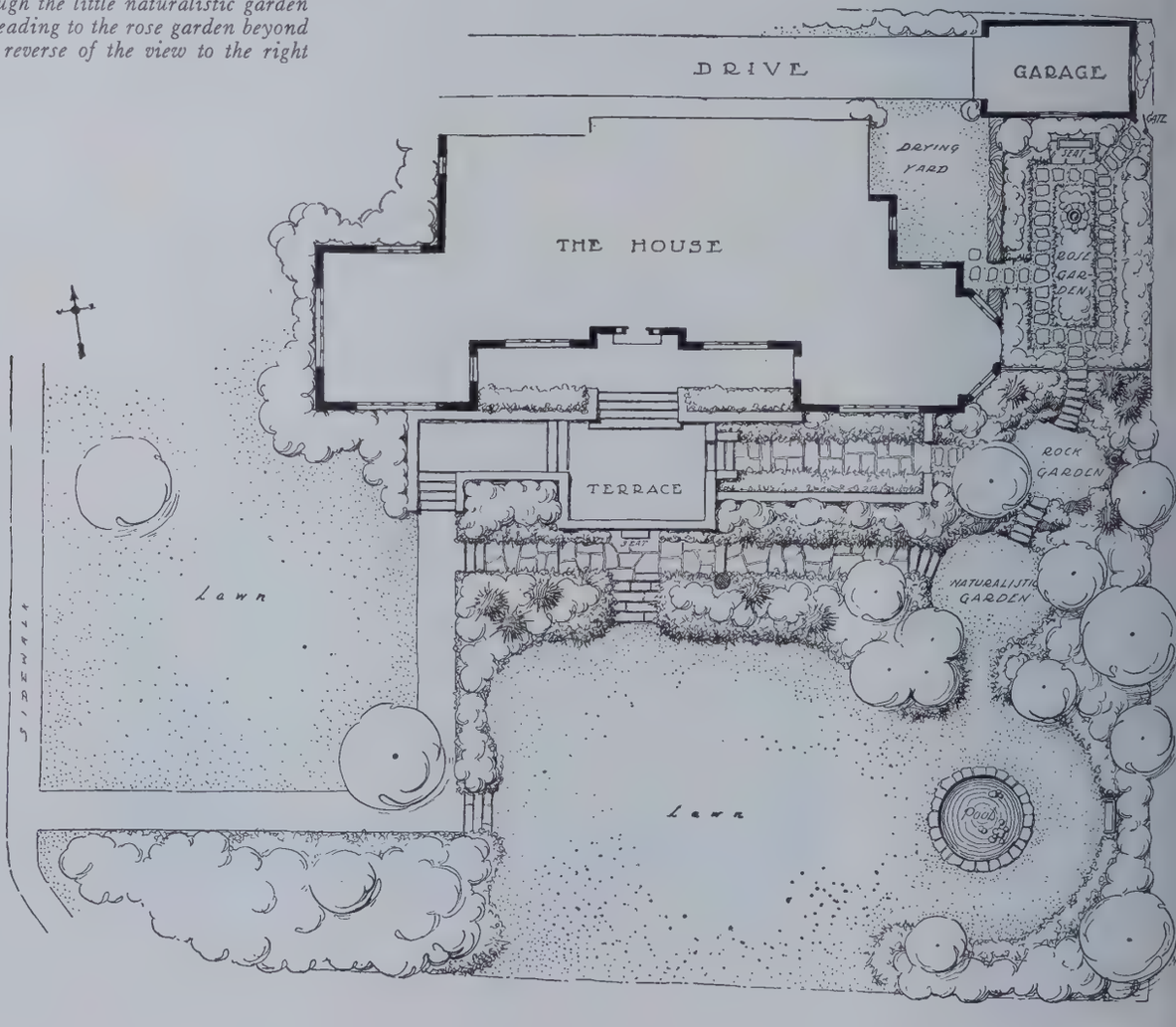
A COMMUNITY PRIZE WINNER

GARDEN OF MRS. W. W. WARNER

At Pelham, N. Y.

L. W. BRIGGS, LANDSCAPE ARCHITECT

Photographs by Harry G. Healy



The landscape architect's plan explains the relationship of the different individual features. The local community prize was awarded to this garden as being the one that was the greatest asset to the community as seen from the roadway. And this is achieved without sacrificing any sense of privacy in the really intimate parts of the garden. The rising contour materially helps in this treatment

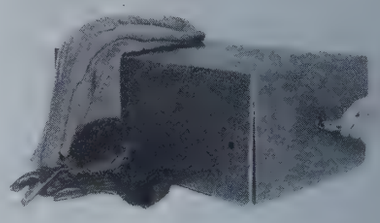
Mrs. W. W. Warner's garden, at Pelham, is satisfying at all times of the year although the accompanying photographs show it in its early summer dress. When the Tulips bedeck the narrow borders adjoining the connecting walk from the main terrace to the rock garden, the feeling of intimacy and compactness to the owner is quite marked; yet as the lower photograph shows there is a broad stretch of open lawn for public view which is a splendid setting for the interesting groups of flowering shrubs (Azaleas, Rhododendrons, etc.) with Dogwoods and other small trees and the border of Phlox that so conspicuously edges the herbaceous planting

UP-TO-DATE DEVICES

Breakfast Table Cabinet

One of the new kitchen cabinets now on the market contains a breakfast table, entirely independent of the regular porcelain table top that is usual with cabinets of this description. Below the table there is drawer space for linen, dishes and silver; and, of course, the rest of the cabinet accommodates provisions, etc., as usual. For small apartments and servantless homes such a clever combination saves countless steps. ($100)

Cedar Chests of Paper



A paper chest treated with cedar—certainly something to make the housekeeper sit up and take notice! When in use it is a fine moth protection, and it collapses and folds away when one does not need it. It will accommodate all kinds of woolen garments, blankets, furs, etc. In addition to its moth-proof qualities, the chest also keeps out soot, dust, and moisture. (In two sizes, at $2.00 and $3.00)

A New Lighter

For the man who enjoys trick devices is this cigarette and cigar lighter that stands on desk or table and affords an ever-ready light. It is finely yet simply constructed and does not easily get out of order; you pick it up, 'click the trigger' with finger or thumb, and that's all there is to it. Release the trigger and it is out. The lighter may be had in combination with other smoking accessories and in several finishes which are appropriate for home or office use. The model above is $3.50

Comb Cleaner

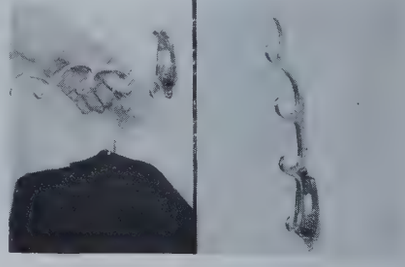
The fastidious man or woman who likes spotless toilet articles and who realizes how difficult it is to clean the comb, will appreciate this little cleaner. It works on both sides at the same time—there is a stiff little brush that does the work. It gets between the teeth of the comb and cleanses it thoroughly. After the cleaner has done its work, finish up the job with hot water and suds, and the most particular person will be able to find no fault. (50 cents)

A Solitaire Table

The solitaire enthusiast will be delighted with one of these new solitaire tables. It has only one leg, for the sake of convenience, yet when set on an armchair, it is absolutely firm. It is far more comfortable to use when playing solitaire, since it fits over the chair arms and obviates bending forward during the game. The table also may be used to hold an invalid's tray; is strong and solid enough to hold even a typewriter, and will serve as a work-table for many occupations—sewing, art work, etc. ($10.50 and up)

Handy Clothes Holder

It is probably safe to say that no one, no matter how much space he has for his belongings, will admit of really *enough* closet space. And those of us who live in apartments are only too delighted when we hear of a device which makes a small closet seem large! This clothes holder does a great deal toward 'enlarging' the closet. When not in use, it folds against the door; and, moreover, it is a fine thing for the bathroom door. The design of the hook is such that clothes or hangers do not fall from it easily. (50 cents)



We take pleasure in announcing that we are offering a new shopping service to our readers. Send your check for the article you wish to Shirley Paine (payable to her), care Doubleday,

FOR THE HOMEOWNER

Floating Soap Holder

There are some kinds of soaps that float and there are also some kinds that do not! And everyone of us knows that foolish feeling which comes when we pursue the soap around the tub. This attractive little turtle soap holder is of rubber, and is made to carry the soap on its back while it floats on the water in the tub—thus the soap is never lost, and grown-ups appreciate the convenience as much as the younger members of the family do the fun. (50 cents)

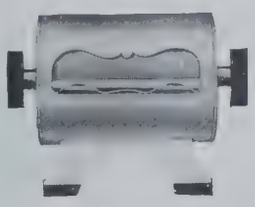
It's a Daisy!

Imagine a hat protector small enough to put in a regular pocketbook! Yet that's just what we have here. When you're caught in a sudden shower, turn it inside out, and a light rubber covering that will shape gracefully in folds over your hat is there. You save your finery and avoid the nuisance which a newspaper covering brings. Folded up in your bag it looks like a little powder puff, and you can carry it around with you without any trouble at all. (65 cents)

Improved Dish Scraper

Sounds of scraping dishes will find their way from the kitchen into the dining-room unless some precaution is taken. For this reason rubber dish scrapers have been invented—scrapers that do the work and make no noise. This one illustrated at left is all rubber; the handle is moulded over a wire core so that constant bending will not wear it. This is a great improvement over the scraper which had the rubber scraping section attached to a wooden handle, that was bound to break after a bit of usage. (10 cents)

New Cigarette Dispenser



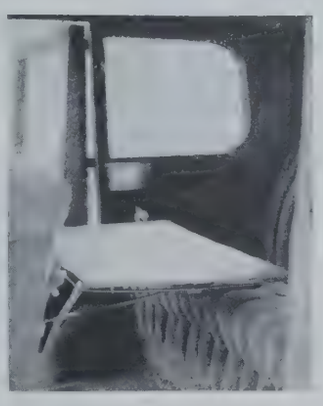
This cigarette dispenser shown at the right is most unique, in that it has the added and practical advantage of a humidor to keep cigarettes fresh for enjoyable smoking. Its operation is simple and easy—just a half turn of the right hand knob and a cigarette is literally handed to one on a tray, fresh and in perfect condition, no fumbling from a package or box. The dispenser is a fine thing to have for the home, office, or porch—in fact, any place where smokers gather. As a bridge prize or present it is novel and most acceptable. It comes in various colors—green, red, blue, gray, gold and bronze to fit your scheme. ($2.50)

Separates Golf Clubs

Every golf player has at some time or other wished for this very thing—a means for separating his clubs in the bag. Here it is, and it fits any bag. Simply slip the little clamps over the edge of the bag and you have it attach ed. At the moment when that important stroke is to be made there wants to be no delay or irritation on the part of the golfer—and anything that can smooth his way is desirable. This separator costs only $1

Folding Bracket Auto Table

At last you can enjoy dining-room comforts out of doors on picnics, fishing trips or touring. This folding bracket table is easily set up and attached in a few seconds to the robe rail or cord. It does not mar the car in any way and weighs only five and a half pounds. It folds up completely and expands to ample table size, 16 x 28 inches. It is useful for lunches, writing, and for playing cards. (In two styles, $4.75 and $3.50; without bracket, at $3.00 and $2.50)



Doran & Company, Inc., 244 Madison Ave., New York, and she will do the rest. If you order more than one article at a time, please send separate checks. This service is entirely without charge.

Hale's Best Muskmelon has become the leading variety with the Imperial Valley growers for shipping East. Matures in about sixty-five days. Thick, salmon flesh; oval shaped, skin netted and ribbed (Dreer)

All three stalks from one root, and each stalk bearing ears, this is well called Branching Sweet Corn. (Burpee)

Combining the qualities of Butterhead and Cos Lettuces, this Krispheart (hybrid) has peculiar atractions. (Henderson)

Selections from the Season's Offerings

(SECOND SERIES)

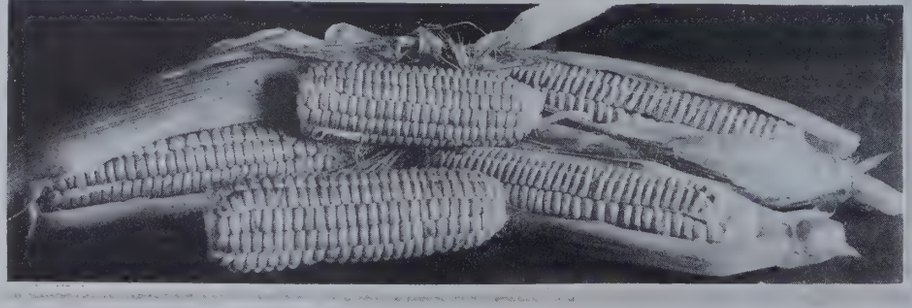
VEGETABLES

Almost seedless, flesh an inch thick makes Oxheart an interesting enough Tomato for anyone. (Livingston)

Marglobe, produced by the Department of Agriculture, is offered as a rust-and-wilt-immune Tomato for the South. (Dreer)

Seven days ahead of the earliest Jersey Wakefield, Golden Acre Cabbage averages four pounds and permits close planting, because of its few outer leaves. No heavy mid-ribs. (Dreer)

Combining Asparagus and Cauliflower flavors Italian Broccoli is a good crop for early or late planting. (Schling)



A new Half-long type of Carrot comes in Tendersweet. Fine color of root and rich purplish green tops. Second early. (Henderson)

Silver Bantam Sugar Corn will appeal to any who do not take so kindly to the yellow kernel. (Henderson)

Our Garden Neighbors

Letters About Gardens and Homes From Our Readers

Hydrangeas and Dahlias in California

To the Editors:

I read with particular interest two letters in the Garden Neighbors pages of the September issue, one concerning French Hydrangeas and the other about Dwarf Dahlias.

Here in a warm interior valley in California the French Hydrangeas behave somewhat differently from the way they do in northern Georgia. They are hardy without protection in a temperature of 22° or 23°, perhaps even lower, but do not have as long a period of bloom. They begin blooming about the first week in May and continue until about the middle of July. After that time the flower heads begin to burn in the hot sun, though I have no doubt that along the coast they bloom through the summer.

Last year one of my bushes, Cupolans Filetens, behaved peculiarly in that the blossom buds which had formed for this spring opened up in the late fall—due, I think, to our mild winter of 1926–7. This had a bad effect upon the blossoms of this year, which were not nearly as abundant and lacked size and color. Whether removing the flower buds would have helped or not I do not know. Hortensis rosea, next to this bush, behaved normally and those blossoms were just as lovely as ever. The accompanying photograph of H. rosea and Cupolans Filetens shows somewhat the difference in bloom.

Mr. Duffy's experience with his Coltness Hybrid Dahlias has been quite similar to my own. Seed sown in the spring directly in the garden beds in dry sandy soil germinated very well and the plants thrived correspondingly. They grew from one to two feet tall and made fine bedding plants, to my notion much more attractive than some of our standbys. I did not get quite the range of color that Mr. Duffy did, but I had every conceivable shade of red and the plants were a mass of bloom. For table decorations the single blossoms are very attractive, either alone or mixed with other flowers. Ageratum makes a lovely combination with the softer shades of red.

Since this is my first year with them I do not know how the tubers (if tubers are formed) will go through the winter. Certainly tubers as well as green plants are sold in England and I see no reason why I cannot carry them through here. At any rate I intend to leave them in the ground until spring, as I do my tall Dahlias when I divide and reset them.—Leila B. Stapleton, *Oroville, Cal.*

Scillas Close to the Hedge

To the Editors:

I am sending you a photograph showing a planting of Scilla at the foot of my Privet hedge—a ribbon of blue about 3 feet wide, with a background of light green. It is very striking in early spring, and nothing else cares to grow close to the hedge.—George Lawler, *Tacoma, Wash.*

French Hydrangeas grown in California: the smaller blossoms on the right are Cupolans Filetens, the larger heads those of rosea. (See Miss Stapleton's letter at left)

A planting of Scilla campanulata at the foot of a Privet hedge, at Mr. George Lawler's place, Tacoma, Wash.

Where to Grow Christmas-rose

To the Editors:

I have just read J. Horace McFarland's article in the Christmas number of Garden & Home Builder on the Christmas-rose. I have had them in my garden for the last twelve or fifteen years and have experimented with them in different soils and environment and think I may have something to add to his experience that may be helpful to my fellow flower lovers who are your readers.

My first lot I planted in full sunshine in rich soil. They grew quite well and blossomed, but they did not spread rapidly, nor have so large flowers as did some divisions I took from them and planted in a more shaded place next to a building where the soil was not as rich. I found that the clumps were made up of separate plants, just as the garden Primroses are, and that crowded together they did not spread as fast nor give as fine blossoms. One clump of plants (which until I dug them I thought was all one plant) was taken up and the separate plants, each with its own clump of roots, easily separated, were then set out by themselves. They grew rapidly and formed new clumps. I have three large stands of them across the ends of my garden, probably 3 feet wide by 18 inches deep, that give me literally hundreds of blossoms, sometimes beginning to bloom as early as September. This season they were late and are still wonderful, throwing up new buds all the time.

When I was in Switzerland I found clumps of the plants growing wild in the woods on the mountains in several places. So I concluded they must be a native of Switzerland and that they were a woods flower. Two years ago I separated one clump and set out a dozen or more plants under a Lilac hedge, where very few things will grow, as the Lilac roots take so much moisture and fertility from the earth, and it is quite shady in the summer. The fall of the first year I had some blossoms on my sturdy plants—this fall they had a lot of flowers and they were larger than those in richer soil and sunlight and the plants have spread marvelously.

From my experience they are very easy to raise, if separated and set out while the ground is still cool and wet in April,

and I believe they would do as well with the fall transplanting. I have picked flowers in the fall when the snow was late in coming and the ground was frozen hard and the flowers so brittle with frost that they broke as if they were wax. I have taken them in the house where they thawed out with no apparent injury and I have shovelled the snow off them at New Year's and used them for table decorations. They are the hardiest flower I have in my garden, one of the loveliest and the most surely to be depended on. And so easy of culture. I have often wondered why the florists didn't raise them for sale and why they were so hard to get. One garden enthusiast from Baltimore I met in Italy last winter said she had been for years trying to find some place where she could buy them, but had not succeeded in finding any—so it was my great pleasure to send her some.—May Burrows Miller, *Oswego, N. Y.*

A view of Mr. Van Horn's 'utility arbor,' the construction of which he describes in his letter at left

A Utility Arbor

To the Editors:

Here is an arbor that is more than an ornament, yet its appearance is not marred by the fact that it contains a spacious tool storage on one side. Facing the storage is a seat running the full length on one side. The seats are hinged boards which open up to disclose more space for tools, or as in this case, specially mixed soil for plants.

The arbor is of rather conventional design, measuring 6 feet in width with a length of 12 feet. Four-inch square posts stand at the corners and mid-way on each side. These are 10 feet high with the lower 3 feet set in the ground. The portions to be buried were creosoted before setting, to withstand the attack of rot. The rafters are 2 by 6 inch pieces 8 feet long, with the ends notched to improve their appearance. Both ends are open save for the triangular portions at each upper corner, which are covered with lattice strips. These strips, ½ inch thick and 2 inches wide are also used to cover the sides.

The main tool storage is 2 feet wide, 40 inches high and has the top covered with tin to prevent leakage. Each end opens with a hinged door. There are two center compartments near the top which are reached through small doors in the sides. These compartments take the lawn mowers, long-handled rakes and shovels and other garden tools and keep them well protected from the weather in winter and summer. The idea is worth passing along, for one could not find a better and more appropriate storage location in the garden. It is close at hand, compact and spacious—large enough to take all the tools and equipment of rather large gardens.—Dale R. Van Horn, *Lincoln, Nebr.*

More Praise for the Dahlia

To the Editors:

I read with great pleasure the article on Dahlias (page 215, November, 1927). Perhaps I am a Dahlia 'bug'—but I have challenged ever so many people to name a flower that can give us the variety of color, shape and size that the Dahlia does; in our district I can also add length of flowering period.

Someone will say 'Yes, but it is no good as a cut flower.' I have been up north for the last seven months, and at a fall fair in Victoria, I put in some flowers of a seedling on Monday; I changed the water once, and the blooms were still in fair condition on Saturday. Also I have cut flowers before seven in the morning on Thursday, carried them by boat over 125 miles, and had them judged at two in the afternoon on Friday, and they scored prizes in every class exhibited. Beat it, if you can, with any other flower.

There is still a lot for the Dahlia lover to learn, and when the craze for size has spent itself we can get better stems and flowers more fit for commercial purposes. I can see the day not far distant when the Dahlia will be able to compete with any other as far as cut flowers are concerned, and Garden & Home Builder is extending a helping hand by giving the Achievement Medal.

One bit of Dahlia culture that we rarely see touched upon is hybridizing. Most growers are content to let nature, in the shape of bees, birds, and butterflies, do this; but I think that better and more direct results could be obtained by human interference. I should like to see this side of the question put forth in your magazine.—Charles Garrity, *San Francisco, Cal.*

A Master Craftsman's Advice

To the Editor:

'If you want to enjoy your garden take nobody's advice; lay it out exactly according to your own fancy.' So wrote Rose Kingsley's master in garden craft in response to her inquiry how best to lay out her garden to be a shelter for old age.

She took the advice, because it fell in with her own desires. It was precisely what she wanted to do. Perhaps the master craftsman knew his client too well to give any other answer. And in spite of mistakes and some annoyance to over-wise neighbors, she says she thereby gave herself a great deal of pleasure.

She had a passion for straight lines. So in that garden straight lines and right angles were the order of the day. There was but one curved corner in the whole domain. Such was the personal note; and she held that in gardens we love best there is always a personal note, sign and seal of some distinct individuality which leaves its impress long years after the head that planned and the hands that wrought have left it. Whilst that is true enough, the advice about taking nobody's advice has its danger if too literally followed.

The refusal to take advice has led to some curious fiascos in gardening. 'If a man wants to know what a fool he is, let him go and lay out a garden,' said old Mr. Oldacre, one of the members of the gardeners' club known as the Six of Spades, in one of Dean Hole's books.

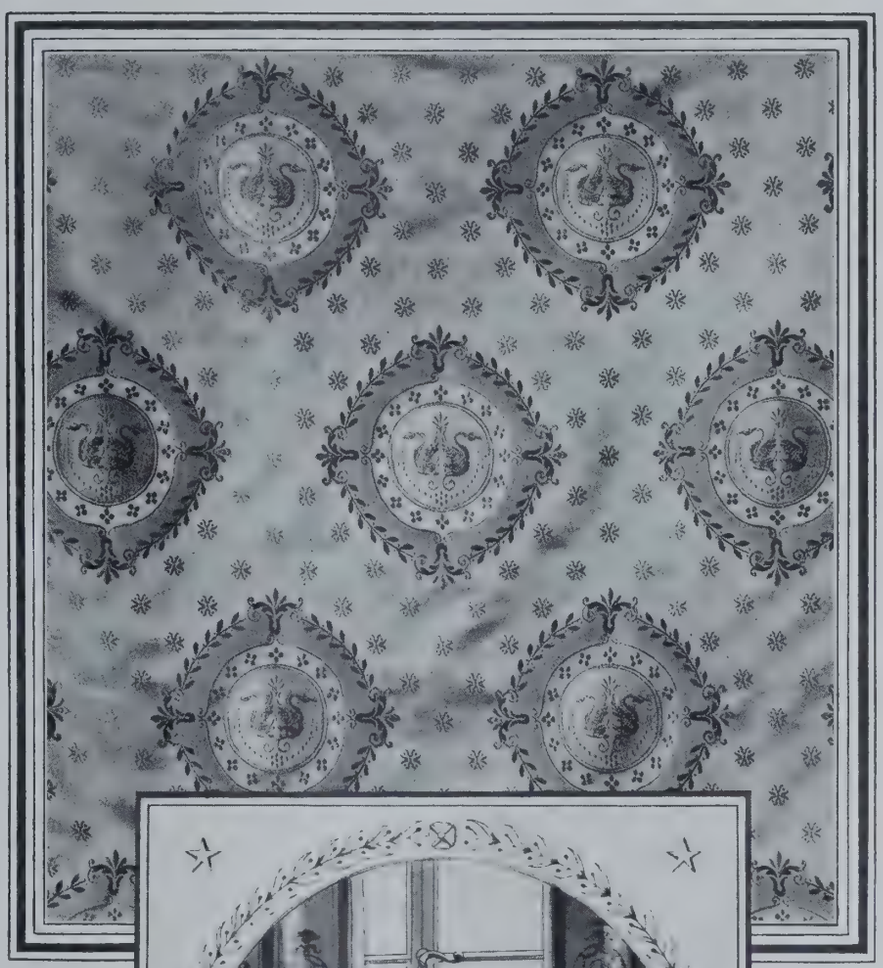
And like the Irishman, that wise old gardener when he said man, doubtless embraced woman.

The lady of a certain house some years ago insisted on having an apple orchard. It was not a fruit growing district. She took nobody's advice. Fifty or sixty trees were planted. The average yearly yield is about a pound per tree. She gets a very small crop of very dear apples. After all one needs to study situation and the character of soil and climate; and to ignore advice based on those facts is foolish. Where, however, one knows his garden, and its possibilities better than anyone else, then to refuse to follow blindly some other man's contrivance may easily be the wisest thing.

The personal note certainly, every time, provided it is based on wise and accurate knowledge! On the whole, in gardening there is too much blind following of other people's schemes. There is scope for much more informed individuality.—F. C. Hoggarth, *Morecambe, Lancs., England.*

AN EMPIRE BROCADE OF FAMOUS DESIGN

The original belonged to the Empress Josephine



Mauve swans in wreathed medallion form the principal motif of this lovely Empire brocade, reproduced by F. Schumacher & Co.

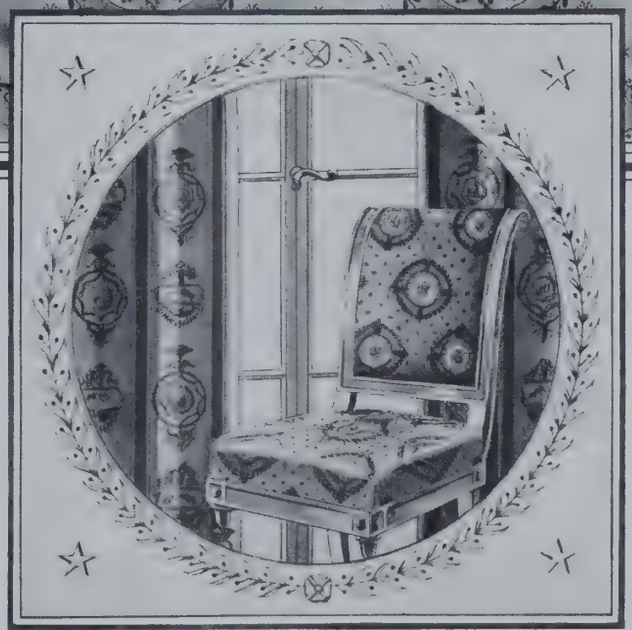
THE present vogue for decorations in the Empire style has created a great demand for fabrics that period—fabrics most propriate for Colonial mes as well. Of particular terest to the lover of patterns h in historical association the Swan Brocade.

Designed for the Empress, was one of the rich satins ocaded in the swan motif at covered the walls and niture of the petit salon at St. Cloud. vo swans are shown, linked together garlands of flowers and woven in edallion against a star-sown ground.

Later this motif was used again—by e Emperor at Malmaison. And nearly century afterwards it was chosen, as presentative of its period, for exhibit l'Exposition Universelle de 1900.

Illustrated here is an excellent reoduction of the Swan Brocade by Schumacher & Co. Faithfully reproced, it comes in two color combinaons—vert or jaune—and is equally itable for wall hangings, draperies or niture coverings.

A striped damask which may be effecely used in combination with the Swan ocade takes its classical motifs also om the Empire Period and presents them in narrow panels formed by deeper stripes.



The Swan Brocade is shown here on a chair of Empire design. It comes in two color combinations: vert—mauve and gold on a green ground; and jaune,—mauve and green on a soft gold ground. Of the same period are the window hangings of striped damask, in colors softly modulated to match the brocade

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WILD FLOWER PRESERVATION SOCIETY

SO MANY requests have come to the National Garden Association for aid in judging flower shows, that we are glad to tell of the following plan developed by Mrs. Ernest H. Wilson of Caldwell, New Jersey. Mrs. Wilson, who has made a thorough study of flower arrangement for several years, hopes by her plan to standardize the judging of classes for the artistic arrangement of flowers at exhibitions. Commenting on her plan in a recent issue *Horticulture* said:

Flower shows are primarily educational and an increasing amount of space is being given each year to classes for artistic arrangement. The need for a standardized score has long been apparent. Judges complain that they are handed a different score card at every flower show and say that they cannot do justice to their work under such conditions. With this in mind Mrs. Wilson has arranged a score card based on the well-known book *The Principles of Flower Arrangement*, by Professor E. A. White. The score is as follows:

	POINTS
Individuality	20
Relation of bloom to container	20
Measure balance	20
Color harmony	20
Point of interest or emphasis	20
	100

Errors in composition, particularly objectionable in any arrangement of flowers:

1. . . . . Cross cutting
2. . . . . Flower stepping
3. . . . . Sandwiching
4. . . . . Dew dropping
5. . . . . Equal ranging
6. . . . . Parallelism

Various individual garden clubs and federations have, in many cases, established certain rules to govern their own exhibitions and along this line nothing has been more complete than the schedules of the Flushing Garden Club, published in a recent issue of their club bulletin. The following is a brief summary of some of the rules governing such exhibitions:

Exhibits of amateurs, professionals and those employing professional gardeners will be judged separately. (An amateur is one who does not propagate for the purpose of selling). Flowers, fruits and vegetables must have been grown by exhibitors. According to a recent amendment to the Constitution, any active member not having made at least one entry at one of the flower shows held by the Club during the year, will be transferred from the active to the associate list of members—a good way to keep an active member active!

For judging Tulips, they use the following scale:

Size of bloom	40
Stem	10
Foliage	10
Form	40
	100

This same scale was used for the Iris shows held by the society, while the following governed all Narcissus:

Substance	25
Size	30
Color	25
Form	20
	100

For the Spring Flower Show where Roses were shown, they were judged by this scale of points:

Stem	20
Size	15
Color	20
Form	15
Substance	15
Foliage	15
	100

The Agricultural Department at Washington has long been interested in all horticultural exhibitions and garden competitions, and has published in its Department Circular No. 62 a most complete schedule. This covers such important topics as spring and fall shows, vegetable and autumn fruit shows, various flower shows such as Narcissus, Daffodils, Iris, Peonies, Roses, Dahlias, etc.

One of the most popular of civic contests in many localities of late years has been in lawn or garden making, as it has been found that such contests not only make for immediate town improvement, but, in almost every case, have resulted in the formation of some garden or other organization working for permanent beautification of the locality. In the above mentioned booklet, lawn and garden competitions, with rules for judging, are comprehensively covered. This bulletin may be secured upon application to the Bureau of Publications, Department of Agriculture, Washington, D. C.

Another book, free however only to garden-minded folk of New Jersey, is *Tulip Culture* offered for free distribution by the State College of Agriculture at New Brunswick. This booklet contains 28 pages of information on the selection of varieties of Tulips, care before planting, culture, forcing, etc.

And speaking of contests, the Wichita Garden Club has successfully carried out a most unusual competition. This was a 'Plan Before Planting Contest' to persuade the owner of a piece of ground to plan before building and planting in order to develop well-balanced home-grounds. An architect drew up a house-and-lot plan which was deemed a typical one and each contestant landscaped this on paper. The contest was open to amateurs only and the following simple rules governed the competition:

There should be definite relation between the garden and the house. (Watch the views from the windows.)

There should be an attempt to provide for bloom the entire season. The design should be simple.

There must be space allowed for a small vegetable garden, a clothesline, incinerator, etc.

Full planting guide must accompany the entry and the direction the house faces must be indicated on the plan.

In a recent issue we made mention of the growth of the garden club and garden federation movement and now we are privileged to make an addition to the long list published at that time. The garden clubs have federated in the state of Tennessee under the name of the Tennessee Garden Club, there being twenty clubs in this organization which, though only one year old, has done much constructive work.

For free constitution, programs, by-laws for garden clubs, address the National Garden Association, Garden City, N. Y.

Ellen D. Wangner, Secretary.

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YOUR GARDEN *in the month of* FEBRUARY

Northeastern Section

By T. A. Weston

DIRECTIONS FOR USING THIS GUIDE

AS TO TIME AND PLACE: In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42). The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill.; Denver, Colo.

WHEN these words are being read, the worst spell of winter may be holding us in its grip. Allowing it may be so we will have no cause for complaint for last fall and even beyond the prescribed fall period, the weather man did make amends for the unpleasant samples he handed out the latter part of the summer. The only grievance that the amateur gardener can have against such a wonderful fall is that the days are too short to permit him to do anything except at the week-ends. I am, of course, assuming that many of my readers, like myself, have to venture to the city highways of business and commerce to sustain the garden.

THE LURE OF THE CATALOGS. Catalogs are pouring in upon me—they do truly pour, for hundreds reach my desk in the course of a year—and on winter evenings I can derive no little enjoyment in perusing them. Some are much more interesting than others, but taking them as a whole, the catalogs of to-day are infinitely more attractive than those of a decade or two ago. Indeed, it is fairly safe to say that a few firms in America are, to-day, producing finer catalogs than are to be found anywhere else, that is so far as lay out and half tone and color illustrations are concerned. Yet when it comes to the selections of seeds and plants offered, it must be confessed that some of the European specialists are far ahead. Some of the latter's catalogs are veritable cyclopedias and one can but marvel as to how these concerns keep track of such vast collections, and at the knowledge and the enthusiasm of their patrons for whom such offerings are made, particularly as some such lists are anything but informative as to the character of the subjects quoted.

Happily, our domestic nurserymen and hardy plant specialists are steadily adding to their collections and doubtless would do more in this direction were it not for that arbitrary law known as Quarantine 37 which, more or less, makes it useless to attempt the importation of anything of a soft nature. True, the inspection department at Washington handles shipments expeditiously, but delays nevertheless occur, because an inspection also has to be made prior to shipment, while the treatment stock has to undergo is too much for almost everything not of a woody nature.

WHERE WE ARE HANDICAPPED. It might be thought that our home growers can eventually produce all the novelties we require but in some directions we have not the stock to begin with; and the fact is that many of the most valuable novelties are the result of long years of work with selections and seedlings that have never been distributed. Some enthusiasts, for instance, believe that by raising seedlings from the better kinds of Daffodils, it will be possible to catch up with Europe. Such optimists omit to figure that the foreign raisers are working with material that is

years in advance of any in commerce and that to use such a variety as King Alfred as a parent, will perhaps in about six years, give a lucky worker a variety that is on a par with what Europe (*continued on page 540*)

In the South

By Ethel Hutson

THE mulch of leaves or grass, or the manure placed around trees and shrubs in November and December, can now be turned under, leaving the soil in large clods, piled close around the base to hold in the warmth of the decaying matter and to allow the weather to mellow the clods so that in a week or two it will crumble to a fine, loose soil when hoed down to form a bed.

PLANTING AND PRUNING. February is a good time to plant and to prune all kinds of shrubs, evergreens, fruit trees, Roses, and hedge plants here in the Far South, for it is often a rainy month and frequently it is colder than January, so that plant-life is apt to be more dormant than in earlier months. The dormant season here is short. Frequently the old leaves have hardly dropped before the new ones begin to come again, and Peaches and Pears burst into bloom in January, only to be killed back by a late cold snap. For this reason old practical gardeners recommend planting fruit trees on the north side of a house, where they will get less sun, and are therefore less apt to take advantage of the warm spells in winter. When the winter is mild and short, about the only pruning that can be done is to cut out the dead wood, and top off the late flowering shrubs like Altheas, Hibiscus, and Poinsettias. Spring flowering shrubs should never be pruned before they blossom, and the best way to prune these is to be very generous with the flowers, cutting long sprays for the house, for neighbors and friends, and for churches, hospitals and orphanages. (*continued on page 541*)

The Pacific Coast

By Elizabeth Urquhart

FEBRUARY might be called the key month of the year, for much of the success of the spring and summer garden will depend on what is done in February. In the first place, it is a good month to do whatever has been neglected or overlooked in the garden during the winter, such as pruning shrubs and trees, making cuttings, final planting of Roses and hardy shrubs—and in the second place, seeds may be sown in the open ground or in boxes as well as summer blooming bulbs, and all half hardy seedlings set out, which were too tender for autumn planting.

Where frost may still be expected, in the low-lying interior valleys and in the mountains, such planting must be postponed for another month. But in February, along the coast and in Southern California the ground is moist, with surplus water draining off, and growing warmer all the time with the lengthening days, and not only may evergreen trees and shrubs be set out, but hardy perennials as well.

Ivy will be sending out its new leaves soon and should be pruned before then. Trim it well and remove all old sprays and dead wood, and also prune all climbers that lose their leaves.

Cuttings may also be made now of Roses, Geraniums, (*continued on page 541*)

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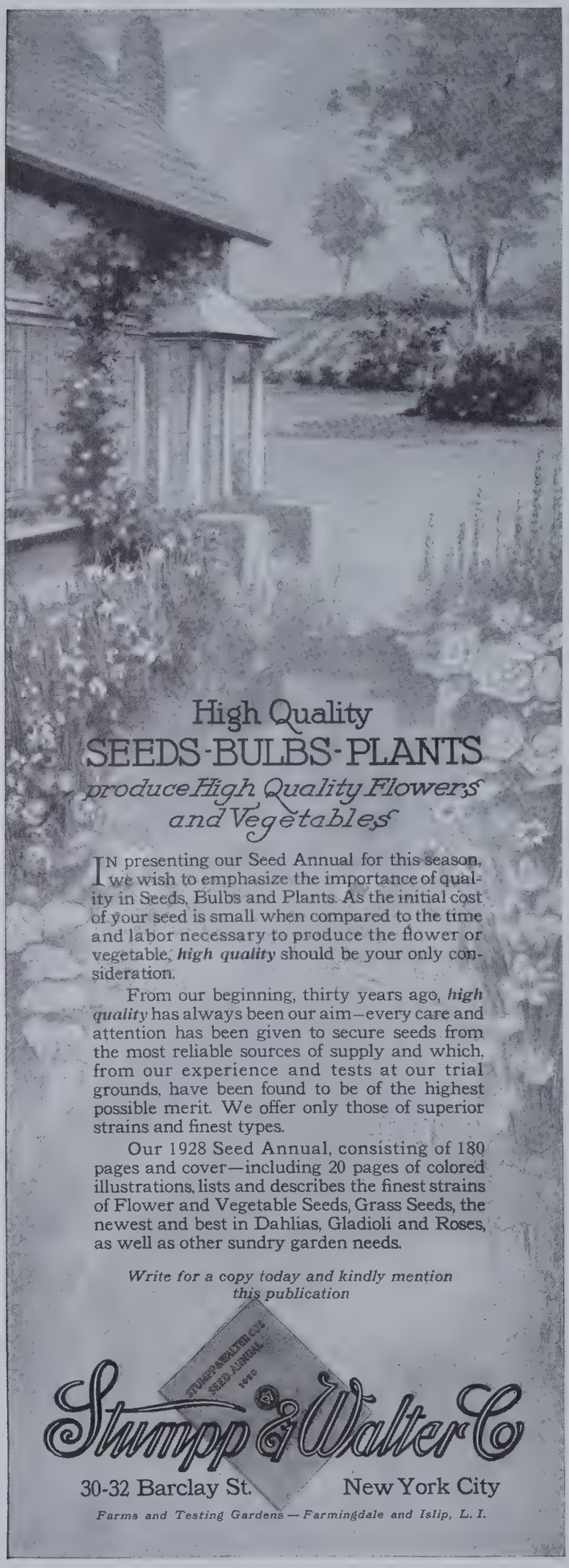
Cecily——. Born 1894, Sorrento, Italy, of English parents. Residence in New York three years later. Privately educated. During girlhood showed marked talent for music and writing. Several mild love affairs prior to entering Wellesley 1912. While still in school, contributed numerous poems to better class magazines. Before graduation (1916) completed poetic drama in five acts. Immediately hailed as one of the outstanding poets of the decade. Literary and social groups lionized her—momentarily. She was seldom asked to the same place twice, however. Reported engaged first to Wall Street broker and later to well-known playwright. Nothing came of either. Unable to explain social failure, began to worry. Nervous breakdown in 1918.

In 1921 completely recovered her poise. Second dramatic poem in 1922, acknowledged a brilliant accomplishment. Married spring of 1923 to captain in English Army. Two children. Residence, London, England.

Remember . . [Nothing exceeds halitosis (unpleasant breath) as a social offense. Nothing equals Listerine as a remedy]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Your Garden in the Northeastern Section

Continued from page 536

had 15 years ago! By the time enough stock has been worked up for distribution, it will be competing with forms of superior quality that are available in quantity. Even if one could afford to buy that masterpiece among White Trumpet Daffodils, Beersheba at $250 a bulb and use it for breeding, it is a foregone conclusion that those who have been able to use it for years, will have a series of seedlings well in advance of anyone else.

Even with such a plebian subject as the Pyrethrum it seems futile to attempt to develop varieties. No one knows what the raisers abroad are using to bring about the superior types they are evolving; one may raise thousands of seedlings from the finest seeds offered or even save one's own, but all one gets is just ordinary types. And while this is the natural home of the Michaelmas Daisy, it would seem there is a small chance of our raising striking new forms unless Dame Nature lends a hand, as she did when she condescended to permit Viola Jersey Gem to pop up in my garden. I have flowered great numbers of seedling Perennial Asters that have come from the best named kinds of a decade back, but none of them approach the new kinds being introduced abroad and which even the severest European critics admit are totally outclassing anything that was seen prior to the Great War.

Now we must get along with the best of the things that are available, even if with the knowledge that we are never on the same level with contemporary gardeners abroad. Some day perhaps it may become a regular practice to release all novelties simultaneously on both sides of the Atlantic as is now the case with some Roses and was also done with Gypsophila Bristol Fairy. But not everything can be so readily propagated.

A TEST OF ONE'S ENTHUSIASM. All this preamble is in effect: scan every catalog carefully and mark anything that you are unfamiliar with, and which appears to be suitable for your garden. You will probably mark far more things than you have room for, and certainly more than you can afford. The seed list you make up may not prove so costly but it is quite possible to run this to inordinate lengths. Last year I ticked off in various catalogs the things I desired and I checked up a list of over 200 varieties, 40 of them Primroses! Much deleting was done; but if all the things I did ultimately sow result in at least a few plants of each the problem of where to plant them will be serious. However, long experience with seeds, particularly of alpines, has taught me not to expect too much. For all that, the sowing of uncommon seeds gives one a great kick and when a fair percentage germinates one's elation is great but not as great as one's dismay when in one night, some pesky bug or damping off fungus takes the lot! Still, the real enthusiast never gives up hope. Sad to say, it is usually those who have gotten past the 'age of discretion,' who do these things; the young people to whom ten or twenty years is nothing, rarely have the inclination or knowledge to take up the more difficult, slow growing subjects. Personally, I began early and I think I have learned much, yet am only just beginning.

THINGS YOU MIGHT DO. The weather may prevent anything being done in the garden; on the other hand it may be so mild at times that much may be done. Spring-like days are not uncommon in February. Then one may prune all fruit trees and bushes including Grape vines. The sooner such work is completed the better. When hard frost prevails is an excellent time to spread manure. It is easy work to run the wheelbarrow around when the ground is hard, and don't forget that the fruit patch needs its quota of fertilizer. Spraying can be done on mild days and there is no better winter wash than lime-sulphur. The powder form now available is simplicity itself and a good drenching of the trees and bushes from a knapsack sprayer will eliminate many pests.

When hard freezing prevails look around and see that the more tender stock is well covered. Strong winds have a way of shifting the coverings of litter on Pansies, etc., and while the plants may not be killed, the freezing winds will destroy the top growth and result in late blooming. If mild weather has caused a real thawing of the soil in the frames, give ventilation whenever possible, and allow full light; covering again at night if necessary. Many hardy plants begin to grow as soon as the frost is out of the ground and if shut in a darkened frame, injury will result. On no account uncover outdoor plants for bad weather is always possible up to the end of March at least.

If heavy snows occur and specimen evergreens are in the garden, it is a wise policy to give these a good shake if they become heavily laden. Ice storms too, can do serious damage and trees not equal to bearing great weights, should be relieved wherever possible.

PLANTS IN THE HOUSE. Assuming you have a batch of Hyacinths, Early Tulips, and Daffodils packed away under a frost proof covering, you may safely remove a few pots and bring them indoors. Being well rooted they will respond quickly to the heat. Leave some for later blooming if wanted for Easter, which is on April 8th. Such bulbs can remain in cold storage until the end of this month. On no account bring in Darwin Tulips at present unless a well lighted porch or sun parlor is available; in an ordinary window these Tulips become very leggy and if the temperature is high, the buds will almost assuredly go blind.

The cellar of course plays a part in one's gardening operations: Dahlia roots and Gladiolus should be inspected from time to time and if handy with tools, you might well construct those frames you have long promised yourself. And if you are figuring on sowing lots of uncommon seeds later, clean up the needed pots, or order a supply. There might be a chance to bring in some soil which can be mixed with sand, peat, or leaf mold in readiness for sowing. And, if there is a strong clump of Rhubarb in the garden that can be spared and it is possible to dig it up with a good block of earth, set it in a box and give it the warmest part of the cellar and keep dark. Forced rhubarb is mighty nice at Easter.

Your Garden in the South

Continued from page 536

PLANTING OUT. Under the edges of shrubbery is a good place to set out Phlox, Violets, low varieties of Summer Chrysanthemums, Sweet Alyssum, Nasturtiums, and many other low growing annuals, as they will give a spot of bright color, edging the shrubbery; and the latter gives them partial shade during the hottest part of the day. These annuals will be found to bloom much longer than those planted out in the open; where the sun burns them up in the early part of May.

BULBS TO PLANT. Gladiolus and Tuberoses both seem to like the same kind of soil as Roses, with about the same amount of lime, so when the manure has been well spaded in and the clods broken up, put in a row of Gladiolus or Tuberoses along with the Rose bushes, setting the bulbs between the Roses, so the bed can be hoed on either side without danger of cutting into the bulbs.

Oxalis, Callas, and Easter Lilies (Lilium longiflorum) do not like lime nor can they stand manure next to the bulb, so give them a separate bed, where well prepared soil, rich and loamy with rotted leaf mould, and more sand than clay, will allow a large root-system to develop, for they are greedy feeders and make many blossoms if well fed. For early spring blooming these Lilies are planted in the fall, but February is not too late to plant out of doors.

Hemerocallis is another bulb or tuberous rooted Lily that can still be planted, although for Easter blooming it should go into the ground earlier.

TRANSPLANTING SEEDLINGS. By the middle of the month all the beds should be spaded, hoed and leveled, ready for setting out the seedlings started in boxes before Christmas. Make a small hole, with a sharpened end of a broom-handle, in the soft well prepared beds and fill each hole with water as you insert the young plant, then press the soil firmly about the stem and draw up some loose, dry earth to cover the damp spot. This dry earth will keep the sun from baking the soil and the young plant will not need water for three or four days. If you have not already planted seed of such annuals as English Daisies, Pansies, Candytuft, Stock, Lupins, Sweet Alyssum, Mignonette, and perennials like Hollyhock, Campanula, Columbine, Delphinium, Centaurea, Anchusa, Ageratum, and the Perpetual Hardy Pinks, you will find it best to purchase plants for it is too late to plant the seeds.

A BED OF COLOR. Select a sunny, open bed with a vine-covered wall, or mass of shrubbery as background, and sow seeds of Larkspur, in a band about one foot wide, then Poppies, or Crimson Flax, the same width, and lastly a band of Calendula and just let them run wild! The effect is gayer than the orange and blue porch chairs so much used now! But beds of less startling combinations can be made with Larkspurs, Phlox and Sweet Alyssum or Candytuft and just a wide bed of Cosmos.

SHRUBS FROM CUTTINGS. Cuttings of many shrubs can be made this month. Select firm wood, with at least five good eyes, and plant them in a slanting position, with two eyes out and the other three under ground. Be sure the ground is kept moist, and it does not matter whether they are planted in specially prepared cutting beds, or in the ground where you want them to grow; the point is, never let the sap begin to dry out. Roses, Buddleia, Althea, Crepe-myrtle, Duranta, Box, and many plants that make suckers or runners like Purple Sage or Salvia, Shasta Daisies, and Coreopsis lanceolata may be started from cuttings.

DOWN WITH THE BUGS. Remember that this is the month when all the enemies of the garden seem to begin to wake up, so get a good spray and use it. Lime-sulphur is good, but bordeaux mixture is necessary in the orchard and on the Roses; and if the leaf-eaters begin to appear use arsenate of lead. Oil emulsion is advised for camphor scale.

Preparing the soil for vegetables should be done just as for flowers: turn up the sod with well rotted manure, wait a week or more and hoe the earth into soft, mellow beds, and rake off all lumps. Seeds of Early Peas, Lettuce, Radishes, Beets, Parsnips, Carrots, Mustard, Turnips, Spinach, Parsley, Celery, Cabbage, Cauliflower, Swiss Chard, Kohlrabi and almost any spring vegetable may be planted. In the frames, where the plants can be covered on cold nights, plant Melons, Cucumbers, and Squash.

Your Garden on the Pacific Coast

Continued from page 536

Carnations, Heliotrope, Petunia, and shrubs like Weigela, Hydrangea, Fuchsia and Lilac, putting them in protected shaded boxes in sandy soil.

Divide the Tuberous Begonias, which will bloom all summer. After cutting the tubers apart, sprinkle the cut surface with sulphur, and dry before planting in protected boxes. Increase the Violet beds by division of the roots and do not manure too heavily, which will produce more leaves than blossoms. Plant Violets in partial shade.

BULBS TO PLANT. Plant the summer blooming bulbs now, such as the lovely family of Lilies, Tuberoses, Tuberous Begonias, Amaryllis, Caladiums and Cannas, as well as Gladiolus, every few weeks for succession of bloom. The Lilies do best in partial shade, but the Amaryllis like plenty of sun, as well as the Tuberoses, which being natives of Mexico, thrive best in the warm, interior regions and Coast valleys, where they may remain in the ground all winter.

PLANT SOME IRIS. If Iris has not been set out or transplanted it may still be planted, although rather late, as it should have been moved in late summer or early autumn. Plant the rhizomes near the surface of the ground, where the sun can reach them and do not let (*continued on page 555*)

Built to Welcome the Notables of Colonial Days

For this Famous Doorway, recently Exhibited at the Metropolitan Museum, there is appropriate Sargent Hardware

WASHINGTON, Adams, Commodore Rogers sounded the robust knocker of the City Tavern, in Alexandria, Virginia. Lafayette and Robert E. Lee, the boy, walked together through its doorway.

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Tree Fruits for the Personal Garden

Continued from page 497

several stems. As the fruit has more limited use than any others one or two trees will suffice for the ordinary family.

For shade as well as flowers and fruit, Apple and Sweet Cherry trees are the best substitutes for Maples, Lindens, etc., where there is sufficient space for them. Remember that they often spread forty or fifty feet when full grown and when properly cared for should live to be one hundred years old or older.

When planning a garden it is always advisable to decide upon the positions of the largest trees first, allowing to each the full amount of space it will require when full grown. Smaller and shorter lived trees may then be placed in the spaces between the large ones. The remaining areas should next be filled with shrubbery, hardy perennials and annuals in the order named.

For most pleasing results the plantings should be made according to appropriate landscape gardening principles. Massed plantings with curving borders around open areas of lawn are much more pleasing than the old fashioned orchard style with the trees in straight rows. But arrangement is so much a matter of appropriateness that it must be left to individual circumstances.

Many people hesitate to plant fruit trees because they think they will have to wait for years before the trees will begin to bear. Whether they are right or wrong depends mainly upon the size and age of trees selected, the choice of varieties and the way the trees are cared for.

One of the commonest mistakes of amateurs is to buy large and 'bearing age' trees under the belief that these will bear sooner than younger ones. In digging large trees so much root is lost and the trees therefore are so slow to recover that smaller trees of the same varieties and given equal—or less—care usually begin to bear sooner. With 'bearing age' trees the case is no different except that where such trees have been specially prepared during several years by root pruning to prepare them for transplanting without shock.

The practices of commercial fruit growers may well be followed in selecting trees. These men almost never plant fruit trees older than two years and probably the majority prefer one year stock because such trees can be made to develop branches where desired, not where the nurseryman has allowed them to grow. One year trees suffer least loss of roots and therefore most quickly begin to grow when planted, and only the best specimens are salable at one year old!

Some varieties are much more precocious than others. For instance, out of about sixty Apples grown by the New York Agricultural Experiment Station three began to bear the second season after planting, three more the third, thirteen the fourth and seventeen the fifth—thirty-six out of fifty-seven within five years. Among Pears the range is as varied. Peaches usually begin to bear within three years; Plums and Cherries in four or five.

If the area you can devote to fruit trees is limited, your choice of varieties should begin with those that usually cannot be secured in the market; namely, summer and early autumn Pears and Apples. As a special incentive to plant these in preference to late ones they may be counted upon for regular annual bearing, whereas the late varieties more often have 'off' and 'full' years. The main reason for this is that the early kinds have weeks or even months after fruiting in which to mature their buds, whereas the late kinds have no such chance because winter sets in so soon after their crops have been gathered.

Very late Pears do not ripen well in certain regions, especially in the north and at high altitudes and very early ones are almost all of poor quality or are subject to decay at the core; often both. For these reasons not more than one tree of any one variety should be planted and not that until its behavior in the locality can be discovered either through inquiry in the county, through the state experiment station or the United States Department of Agriculture at Washington.

The extra early Peaches have nothing else to recommend them; for they are simply little hairy sacks full of stringy, watery flesh surrounding large stones. Late varieties are also furry but their flesh is usually mealy. However, they are much more worth having as they are usually good for slicing and canning, which the early ones are not because of their wateriness. Canning of the late ones, by the way, comes in cool weather thus favoring the cook!

Plum varieties are of three classes, European, to which belong the choicest that can be grown in the East—also some of poor or only moderate quality. Few of the Japanese varieties succeed in the northeast, though the better ones do well in California and the South. The American kinds are better for the Middle West and the Prairie States where most of the other two classes fail more or less dismally.

Though many Sweet and Sour Cherry varieties succeed on the Pacific Coast less than a dozen of either do well in the East and fewer in the central half of the United States. Fortunately these are the ones listed by local nurserymen so mistakes are not likely to occur in choosing among them.

Some of the most famous fruit varieties have been introduced by the Department of Agriculture and by individuals from foreign countries, but probably more than ninety percent. of the kinds grown in this country are of native origin. The great majority of these are chance seedlings which are discovered growing wild or in some old seedling orchard. Within the last three-quarter century or so, however, many amateurs including doctors, lawyers, merchants, printers, millers, factorymen, editors, lumberman, bankers and others have taken up variety origination as a hobby and have placed the nation everlastingly in their debt both for the new kinds they developed and for the inspiration their example has set to others.

Recently several of the agricultural experiment stations have followed their example. Prominent among these is the New York State Agricultural Experiment station at Geneva which has bred many new varieties, and through the efforts of the New York Fruit Testing Coöperative Association, has made possible the distribution of these new varieties at approximate cost of propagation. As yet only a few nurserymen list these particular introductions.

A Little Table Talk With To-day's Hostess

Continued from page 517

France) or suggestive of the hostess's wn—a plate of softest sea mist green to border but painted orchids filling e center; painted castles, delicately ie Wedgwood — innumerable patrns, endless colors, the prices such as tempt the hostess in a simple home well as the woman of more means. There are at least a hundred peasant tterns in dinner and luncheon sets, m Spain, France and Italy, destined a smug, effective place on tables laid th homespun crash. There is a revived terest in Bavarian and German patrns, and in the fine old English wares. lished pewter is a perfect accompanient for the peasant china. Linen for ch type of table may be chosen from ie imported hand-made lace cloths d scarves to simple but brilliantly lored peasant crash sets with many erings in beautiful, tinted damasks d other linen weaves.

The quaint comportment of other ys has disappeared from our dinner bles as completely as from the other partments of modern living. There 'n't room for a hoop skirt in the average artment dining-room, there isn't tchen space and kitchen service to epare the twelve and eighteen courses cessary to the successful formal dinner our grandmothers' day. Dinners e briefer, guests arrive in brief, modn clothes and the rigors of the once n-clad rules for the use of table ls are also limbering to yield to the mand for rules based on reason. With more and more Americans aveling to England and the Continent r own customs are beginning to rect the influence of Continental manrs. The English still lament that we rve lemon instead of milk or cream th our tea, but afternoon tea is becomg a habit not only in sophisticated cles of the larger cities but widely, roughout the country. And does it ally matter that many Americans prefer a cup of the clear amber infusion faintly scented with lemon or clove? There has been a widespread and obvious change in the handling of table tools so that the 'European fashion' as any recent book on etiquette will demonstrate, is the approved fashion. It is one which in all likelihood will prevail because it is based on common sense and ease and it does away with the grotesque quaint and often amazing styles of grasping the fork and knife, styles once thought the height of elegance by the dear ladies of U. S. Grant's day.

Some authorities have been known to gasp at the suggestion of using a knife on a salad because there was no English or Continental precedent for using a salad knife. The salad, as most Americans know it, is peculiar to this country; salads other than those encountered in the United States consist of delicate greens tossed lightly together in a dressing of oil and served bounteously from a bowl. The great chunk of lettuce heart so dear to the American taste should never be served, but when it is met on a luncheon or dinner table there is only one thing to be done to spare the tablecloth, the front of a new gown and possibly the eyesight of the guest of honor who sits across the table from you: use the knife and fork to cut it.

The formal luncheon to-day consists of not more than six courses, but more happily four, and the combination should be such that the guests are not overfed, nor must they leave the dining-room hungry. In giving a small dinner the same general plan is followed, having excellent dishes, well chosen and served in from four to six courses. The small table, a few congenial souls, dishes unquestionably delectable, the table distinguished by fresh flowers and charming appointments, assures the woman who sits at the head of the board that she will rightly wear the title of 'a charming hostess.'

The House of a Thousand Leaks

Continued from page 509

Another essential to the home emerncy plumber is plaster of paris. There e many uses for this. If you have e disheartening sensation some morng of brushing your teeth while cold ater spatters your toes, there is solace the knowledge that you can remedy is state of affairs temporarily in some stances and quite permanently in hers. The leaky bowl and pipe are both aenable to plaster of paris treatment. ix this powder with cold water in a all bowl in the amount that you sh to use immediately, working ickly in the application of the paste. ien allow it to dry thoroughly before e water is turned on again.

Perhaps that leaky, drippy faucet eds only a new washer or two. To cure faucet of this kind, first turn off the ater where it enters the house, which is ually in the cellar, then unscrew the t or cap on the faucet and also the lve stem, when the spindle may be ted out and turned upside down to veal the old washers. Replace the one more of these old ones with new ones, rewing the faucet on again. Have a ring of these hard rubber composition ashers in varying sizes, which you can buy at any hardware or five-and-ten-cent store, ever handy for use.

The freezing of pipes should first of all be prevented if possible, and if the pipes are exposed to unusually severe weather, wrap them in newspapers or burlap. Or by leaving the faucets half open on extremely cold nights, freezing may be averted, since running water will not freeze. A gasoline blow torch (costing approximately $3) is used to thaw frozen pipes, though lacking this article one may be able to do it with a hot iron, resting this for a few minutes against the frozen pipe.

Electrician's friction tape is useful for many purposes. Twisted round and round it stops leaks in pipes, rubber hose, or any other articles of this kind. Finally, a lesson that you need to learn only once conclusively, is that if you leave the house for a few days take the precaution to turn off the water supply to insure yourself against damage.

Though you may be kept busy running from leak to leak—especially if you live in an old house—acquaintance with a few simple plumbing first aids will avoid catastrophe and limit your bills within reason.

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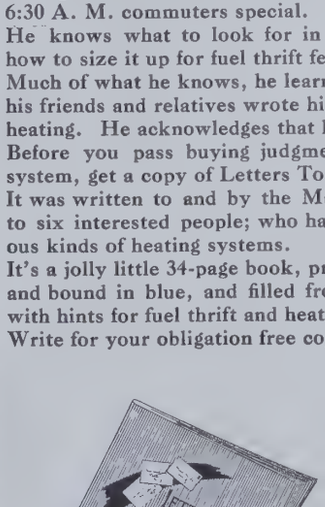

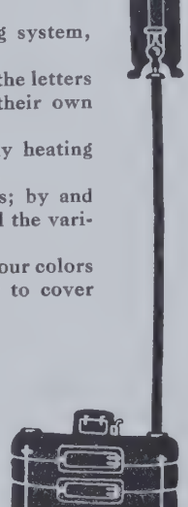

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The Use of China as Room Decoration

Continued from page 505

It is not the same with regard to French china. Old patterns cannot be obtained for the simple reason that they are not made to-day. Like ourselves, the French are always wanting something new all the time, so consequently old patterns are destroyed and new ones are made every day. As the body of French porcelain is 'hard paste,' the old colors cannot be produced with modern pigments. The body of English china is 'soft paste,' which is a different proposition. Another thing to be remembered is that the French Government has never allowed its best porcelain to leave the country and that the specimens of Sèvres, Chantilly, Limoges, and all other French porcelains which have come here, lovely as they are, are 'seconds.'

However, many potteries, including the Haviland, issue handsome pieces that are inspired by old ideas and that accord beautifully with antique furniture.

The question of sheltering fine household china and other porcelain curios and rarities has occupied the decorator, collector and home-maker for more than three hundred years. Consequently, there is plenty of precedent for the arrangement of porcelain and for its combination with the furniture in the room. Yet notwithstanding all this accumulated knowledge, a lack of critical taste is sometimes shown in the homes of collectors. Still less harmony is often expressed in the homes of persons who have inherited a large amount of fine old ware and who have never considered it in the light of an artistic possession. These persons, who may be said to own collections without being collectors, have never thought of arranging their treasures with an eye to effect or exhibition. China collectors, of course, try to display their pieces to the best advantage; but when this has been done to their satisfaction, they rarely pay any attention to the furniture. How surprised they would be to learn that if the furniture chosen to shelter and show off their treasures harmonized in period with their china, this china would appear to far greater advantage; and its value, as well as its beauty, would be enhanced and proclaimed a hundredfold!

Those who have inherited fine china often keep it out of sight in locked cupboards and cabinets, the cups hung on hooks, and the saucers, plates and dishes piled in stacks, each plate or dish protected by its layer of canton flannel, all awaiting the moment when the mistress or maid shall select such and such a set, or such and such a piece, for use upon the table.

When china is so beautiful and so highly decorative it seems a pity not to arrange it with a view to permanent exhibition, so that when not in use it may add the charm of its color and the gaiety of its decoration to the room.

Our Colonial ancestors, as a rule, kept their china in evidence. Nearly every dining-room, no matter how simple, had its corner-cupboard, of which examples are shown here.

We keep very little—if any—china in our bedrooms to-day; but the Colonial bedrooms were full of it. In almost every bedroom there was, in addition to the little bedside table, a tea-table always set with its tea-tray, including tea-p sugar-bowl, cream-jug and several cu and saucers. China was piled high on t tops of bookcases and chests-of-drawe or highboys, as these pieces are call to-day. When the top of bookcase highboy consisted of a flat slab of woo it was the fashion to place thereon a s of three graduated steps, or 'pyramic on which vases, busts, animals, bird bowls, cups and saucers, or any oth forms of china were arranged. The 'china-steps' occasionally come into th auction-room; but they are growir very scarce. However, there is nothir intricate about them and any carpent can make them. Properly adorned, the add much to the effect of a plain hig boy.

Highboys, or chests-of-drawers, an bookcases, too, were often finished wit a scroll-shaped or swan-necked ped ment in the center of which, betwee the scrolls, an urn or a burning torch carved. In other cases the center co tains a little unadorned pedestal. Peop sometimes think that the central o nament has been broken off, or los but the fact is there never was an orn ment here. The open space is intende for a piece of china—bust, vase, bir animal, figure, basket of flowers—an thing. Whoever owns a piece of furnitu with such a pediment and pedest would do well to place thereon a pret piece of porcelain. To prove this let look at the advertisement of a Ne York importer of 1767, who announc that he has just received from Engla 'different kinds of birds, beasts, et in stoneware very ornamental f mantel-pieces, chests-of-drawers.'

In 1759, too, George Washingt wrote to London for busts of Alexand the Great, Julius Caesar, Charles V of Sweden, and the King of Prussia n to exceed fifteen inches in height, n ten in width; two other busts of Prin Eugene and the Duke of Marlborou somewhat smaller, two Wild Beasts n to exceed twelve inches in height, n eighteen in length. Sundry ornamer for dinner-pieces.'

Porcelain was, therefore, in Colon days disposed attractively on all t large and small pieces of furniture b sides the specially constructed ov mantels and brackets.

Daniel Defoe of *Robinson Cru* fame, when describing 'China-man in fashionable England in 1724, wro 'China is piled high on the top cabinets, secretaries and every chimne piece to the top of the ceilings or shel set to hold it.'

This picture would do equally well our Colonial homes; for the inventor of both South and North show th there was an enormous quantity imported and handsome china in o country prior to the Revolution.

Our Colonial homes of the best ty were striking in their meticulous ord and this love of order dictated a sy metrical arrangement of the furnitu the pictures and the china and all ot decorations and ornaments. No mat how much china there might be i room, there never was confusion in very much studied arrangement and c play.

On the drawing-room mantelpi usually stood the 'garniture' of t

Continued on page

The Use of China as Room Decoration

Continued from page 544

ieces—two vases, two beakers and a entral vase or jar. The idea came from China and many a Colonial family has handsome Chinese set. The idea was aken up by Spode and other English otters and entire garnitures, or a piece r two that has survived from the riginal fire, are frequently met with n old families.

From the very moment that china egan to be collected its arrangement as a matter of deep concern to the ollector, and special pieces were designed to preserve and exhibit it. In ome periods these specially designed ieces were severely plain and in other eriods most ornate, following the tyles as they came and went, now for imple lines, now for tortuous curves, ow for efflorescent carving, now for ntricate inlay, and now for brass ornamentation.

In all periods the cabinet has been the hief piece of furniture dedicated to orcelain. Every conceivable kind of abinet has been made from those built nto the panelling of the room to those hat hang upon the wall. As a rule, the hina-cabinet is supplied with glass oors, which serve the double purpose of uarding china and of exhibiting it.

Upon this piece of furniture the workmen expended their best efforts to such a egree that the name 'cabinet-maker' ame to describe the producer of all ne furniture as differentiated from the oiner or maker of cheap furniture.

The wall-cabinet came into vogue hiefly through the great Netherland esigner, Vredeman de Vries, whose itrines with glass doors imbedded in eavy frames carved with urns, caryatides, cherubs and other Renaissance notives were intended for the display of the finest porcelains and Venetian glass.

Chippendale worked up the hanging china-cabinet into an elaborate affair with its carved designs of mandarins with umbrellas, pagodas, dripping water or icicles and fretwork. Just as the brightly flowered or blue and white Delftware looks well in the simple Dutch cabinets, choice pieces of Orientals china, English, Dresden or French china inspired by Chinese influence appear to advantage in the 'Chinese Chippendale' wall-cabinets and large standing cabinets.

Every type of cabinet can be requisitioned by the collector, from the wide and sturdy Jacobean, the tall and narrow Queen Anne on its ornate frame, and the heavy Chippendale with its doors framed in lozenge panes of glass to the more delicate types of Hepplewhite and Sheraton. Nor is it amiss to turn a Colonial bookcase with its glass doors into a china-cabinet, if the articles are arranged with taste.

Symmetry and balance in the arrangement and display are the essential things. Space should be allowed between the pieces to give 'circulation of air' and, consequently, perspective. Handsome pieces can, therefore, be seen 'in the round' as it were, their forms standing out boldly. China should always be placed at regular intervals and balanced as to size and shape. Color, too, has to be taken into consideration and also decoration. In short, anyone who has taste in arranging flowers will have success in arranging old china.

This article concludes a series of three articles on china by Miss Singleton, of which the first appeared in October, and the second in November, 1927.

Simple Flower Arrangements

Continued from page 496

rinciples and if given consideration, vill, I feel confident, tend to general mprovement in decorative flower arangements. It will be most gratifying, s I see it, if low vases and bowls were sed less promiscuously and even confined to the display of bulbs and waterrowing plants for which they were riginally intended. All high-growing lants, such as Gladiolus, Roses, Snapdragons and everything that might be alled a standard cut flower should be laced in a tall vase and not in a low owl.

Though improvement in flower arangement has been noticed in the many lower shows there is abundant evidence hat there still exists a wide gap of misunderstanding between the exhibitor and the judge as to the goal that is ought in encouraging these displays. t would work for more satisfaction all round if judges and exhibitors concentrated on the idea of simplicity, all working for an arranged group of flowers which would suggest or reveal as nearly as possible all the charm of the living lower. Height, association of flower and vase, display of color and its correct distribution among the foliage, as well as balance of form are surely vital points, but I feel that too much weight may be given to that consideration at the sacrifice of the one simplest of all rules, that one over-powering principle that will be a more practical help than all the others combined—the idea of supreme importance, the intrinsic beauty and charm of the individual flower above all else.

Using the bud, rather than the full blown flower, will usually give the amateur exhibitor more enduring, as well as more beautiful, results. Such an arrangement will endure throughout the entire period of the exhibition and at the close of the show the flowers will have arrived at their perfection, which surely should be more generally satisfactory than having the flowers in full bloom at the start, so that they fade more and more with the progress of the show. The Japanese idea of flower arrangement is so largely grounded on natural, simple principles that it would seem to me that their recognition and application in amateur exhibitions would clear up the present very apparent misunderstanding, and in so doing, add to the peace of all concerned.

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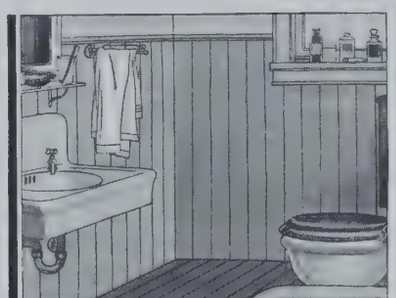

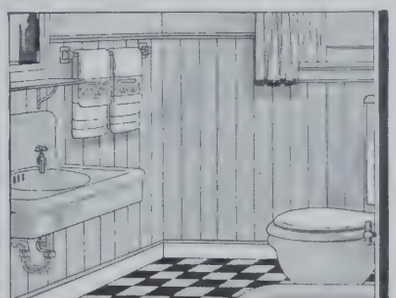

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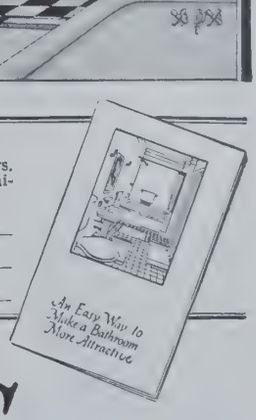

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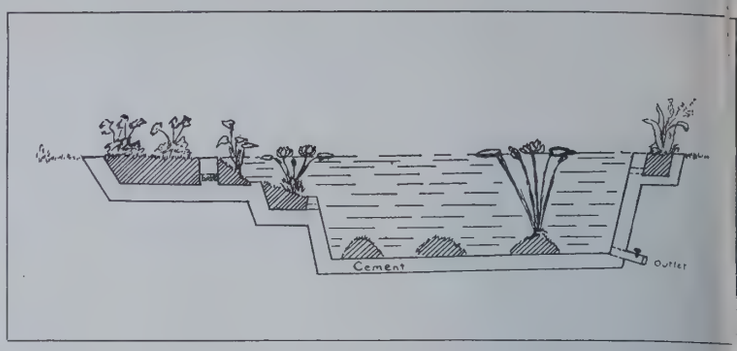

Diagram for section of a rock garden pool with various depths to accommodate different plant types, including a bog feature shown at the edges

Building a Rock Garden

Continued from page 515

will frequently come near the foundation of the house at some point, perhaps where the ground breaks away at one corner. There are possibilities also in the entrance to the basement garage. If the house is above or below the street level, either a so-called dry wall may be utilized, or larger rocks may be built up to retain the bank. A sunken garden may be the solution; or where the garden is very small and very flat, it may be flagged with broken pieces of paving and alpine carpeters planted between the chinks, with those a little larger growing to the sides where they will not be stepped upon.

Wherever it be, remember that drainage is the first principle. Where varying level is not possible, good drainage must be supplied. Moving moisture is as a breath of life to most alpines; stagnation is death.

Rubble, large gravel, broken bricks, anything of like nature will do. Cinders are also used, though I prefer the larger rubble. A good layer should be placed well under the level of the rock garden. How deep this layer is depends upon the nature of the soil and situation, also upon what is to be planted.

Sandy soil on a slope can, as a rule, dispense with underdrainage. Even clay, if the pitch is steep, and it is surfaced and worked properly with stone chips, may provide its own. But for the level garden, it should be from four to eight inches deep for real security; for the sunken, it could be a good foot. This entails considerable labor; but there are many plants that will take ordinary border conditions to follow the chinks of the flagging—Arabis, Alyssum, Aubretia, Creeping Phlox, Creeping Thyme, and some of the sturdier Sedums.

While limestone or sandstone are the most generally satisfactory for our purpose the rock of the neighborhood will always appear natural. Place a goodly portion below the surface, set on its broadest base, and tilt it gently in and down that it may carry any moisture below. Settle each stone firmly in its place, beginning at the base and building upward, aiming always at flattened, harmonious effects. Draw out some rocks, push others back, to form bays and promontories. A few large rocks are more desirable than many small ones, but several smaller may be set together in the form of one larger, and when the plants have filled the crevices between the effect is similar, sometimes even better. Ram the soil carefully into every crevice, using care that no air pockets are left.

This soil may be compounded var ously. Two parts loam to one part le mold and one part coarse sand is a goo all around mixture that may be lime to suit. Sometimes one part of old mort rubble is substituted for one of the loa parts. At the other end of the scale, f some of the more temperamental plant is six parts sand to one of leaf mold ar one of peat, and limed as required. mulched with stone chips, almost ar ordinary garden loam is usable for large number of alpines. These sto chips are really important in the ro garden. They prevent the winter rottin of the plant crowns, and retard evapo ation from the soil in summer.

An underground water pipe is often distinct advantage. This may be place about one foot beneath the surface the ground. The perforations should very small and about seven or eigh inches apart on alternate sides. Tu this off in the early fall when the h weather is over, and do not flood aga before April or May. Plants like th Mimulus like their heads in the sun ar their feet in the water.

THE WALL GARDEN

The wall must have a slight tip bac ward to the top, or the lower plants w not thrive. It also makes for securit Do not use mortar, be sure no a pockets are left in the soil. Where poss ble, it is a good plan to have plants hand as the wall is built. In this wa their roots may be carefully spread o before the stone above is placed. See of the sturdier species may also be mix with a little fine sand and sown in th crevices.

A wall built against an earth ban allows for a good root run. Easi grown here are the Arabis, Alyssu saxatile compactum, Aubretias, mo Sedums, Sempervivums, Veronica r pestris, and dwarf Wallflowers. With little care, the encrusted Saxifrag (such as cotyledon and longifolia) w thrive, also Lewisias, Androsace alpin and Armeria caespitosa.

A mortared rock wall such as one th marks a boundary can be so constructe that it too will be bloom covered. To c this the wall is built with a hollo center and filled with soil up to the to and trailing material planted. Campa ula isophylla, Sedum stoloniferum, ar Phloxes of the subulata group will ca cade downward from such a plantin Sometimes such shrubs as dwarf Lave der, Santolina, and with water, dwa

(*continued on page 54*

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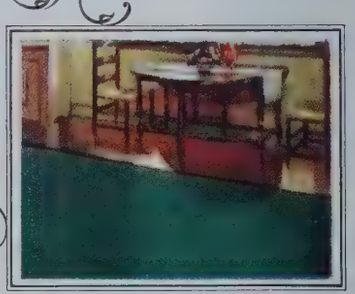
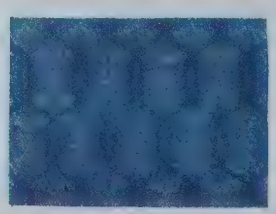


Tasteful apple-green Brewster Broadloom carpet, made into a rug, gives smart charm to this combination room



Bigelow Lowell Wilton carpet, style 19108-2

Also made in heliotrope, rose, taupe and green

Building a Rock Garden

Continued from page 546

conifers of prostrate habit are allowed to spill over. It is even possible to run a perforated water pipe the length of such a wall space, fill in with drainage and a moraine mixture, and acquire a strip of wet moraine nearer to the eyes—and with less strain upon the back!

THE MORAINE

The moraine is not a thing to be approached with awe, but a simple application of the conditions of the high shales and shingles. This may be built either dry or wet, the latter having an underground water supply. It may be elaborately contrived of cemented sides and base and compartments with outlets and intakes, and with several varying layers of soil and chip mixture; or it may be merely a well drained stretch topped with general moraine mixture mulched with stone chips.

A good average moraine may be built by choosing preferably a gently or moderately sloping sunny situation. Mark its confines with rocks placed in a graceful natural line that is not too regular. These should be built up for two feet at least, three is better. A layer of coarse rubble for drainage will line the area. Inverted sod is good just above this to prevent finer particles from sifting down into the drainage. Fill up with the moraine mixture to within twelve inches of the top, then run minutely perforated water pipe, and finish the filling in. One pipe at the upper end is usually sufficient for a small garden. An almost constant small watering is desirable in the summer, with none at all in winter.

The moraine mixture itself may be variously composed, dependent largely upon the nature of the plants desired. The soil used is frequently one part sand to one part leaf mold, but may be varied with peat, or loam, or sometimes silver sand. The stone chips may run from a quarter or half an inch to occasionally two or three. Granite chips are good for a moraine that is not to have lime, limestone for the one with it, but any rock that makes a roughish surface is good. If both are wished, a little wall or a rocky promontory may separate them. Proportions of chips and soil will run from one part soil to five of chips down to equal parts of each. Mix very thoroughly before using, and after filling in, water thoroughly to induce settling before planting. The final surfacing is of stone chips, a layer one half to one inch deep. A large moraine will need firmly set stepping stones.

A home such as this will house many Gentians, Androsaces, Dianthus alpinus and neglectus, Lewisias, the more difficult Campanulas, and many other alpines commonly called difficult.

WATER IN THE ROCK GARDEN

Rocks and water are natural associates both from cultural considerations and from the point of beauty. This may be made to simulate a spring gushing naturally from some rocky wall, or, with a smaller supply of water, it may be merely the seepage from between rock crevices. Ferns and Mosses will cling to their surfaces, and the Mimulus and Pentstemon menziesi and rupicola will cascade in sheets of bloom down the rock faces.

Even a very small garden may carry the water on from this in a series of pools, connected by a tiny and shallow rivulet, at falling levels, and the stream may drop in little cascades of several inches, with the ripple of water further aided by stones in the stream bed. The sides can be made of rock. If the bottom is of cement, less water will be required. This will appear more natural if overlaid with gravel.

Pools vary from a mere half tub sunk in the ground to real lakelets. In outlining their sides, try to simulate the natural working of water into bay and headland without overloading it. One good rocky promontory makes a good accent point in a small pool. Use the same principle of placing rocks upon their broadest base, and those that fit harmoniously in the pool edging as in the general rock work.

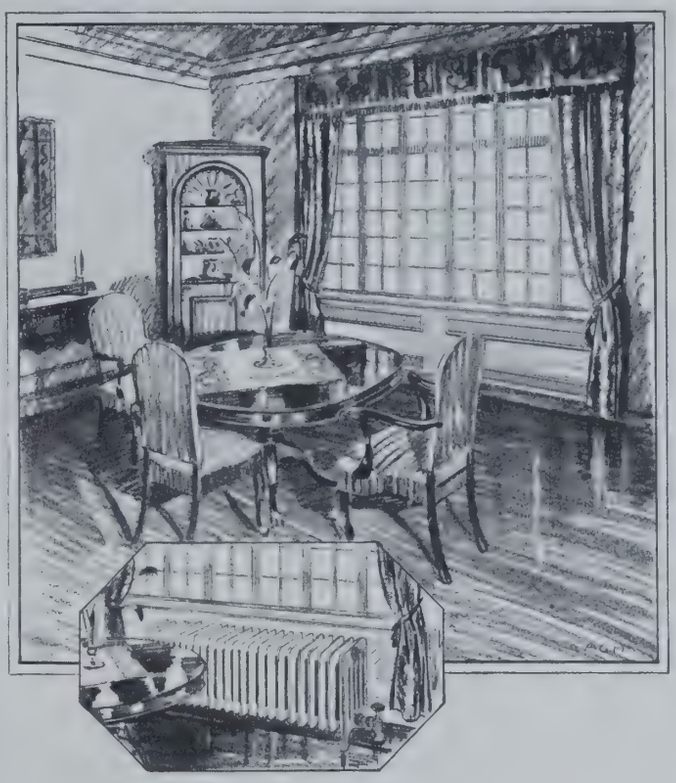
A pool is usually lined with cement. How deep this is to be depends somewhat upon the planting desired. Some of the sturdier Waterlilies require a four- or five-foot depth, but many of the good smaller ones will flourish in eighteen inches, and from two to two and a half feet seems ample depth for most gardens. By building a separate compartment around the edge with inlets, a bog rim may be formed, and in larger pools the idea may be expanded to include several depths as the pool tapers off to the edges. (See illustration).

The cement lining is usually cheaper in the end, when well constructed in the beginning. While a six-inch thickness is perhaps more than absolutely necesasry under all conditions, it is good insurance against future trouble. A good outlet must be placed at the lowest point, with a controllable tap, and a wire screen across its opening to prevent pipe clogging. Some care should be used that the bed on which the concrete is laid is solid. If it sinks in places later, it will cause cracks in the cement. An outward flare at the brim will prevent cracking in a sudden freeze.

ROCK GARDENS ON A LARGE SCALE

Seaside and countryside often present us with broad stretches of barren rocky ground, or poor and gravelly soil. These are usually already well drained. They may be converted into features of beauty by the use of the sturdier rock plants and shrubs. Our Western Heathers, Phyllodoce empetriformis and Cassiope mertensiana, are just creeping into the market and are adaptable for this. The Scotch Heather has also naturalized itself under these conditions. The dwarf Phloxes, common Sea Thrift, the brilliant Castillejas, and the blue Camassia will go their way increasing, and the list is very long. It is wise upon such large stretches to invite those plants that can rear their own progeny.

Of all the gardens that man ever made, the rock garden is the most adaptable to circumstances. Like the true alpines that inhabit it, the power to make itself in form and substance to meet conditions is inherent. Whether your garden is measured in feet or in acres, whether it lies upon one level or upon twenty, sunbaked sand or moist and shaded woodland makes no difference as to the possibility of a rock garden. It does, however, make a question of just how the garden is to be constructed and just what is to be planted in it.



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Hearthstone Editor's CHAT

This department is for every one who has a house to build or decorate, a new interior to finish, or an old familiar room to make more attractive. Its purpose is to bring to each homemaker all the aid and advice so freely offered by the business world to-day. Booklets (see next page) may be had upon request. Order by number only and as many as you wish. Address: Hearthstone Editor, Garden & Home Builder, Garden City, N. Y.

INSULATION AND WEATHERSTRIPS

THE principle underlying heat insulation is as old as the building of houses. In the beginning houses were only insulation: that is, protection from heat and cold. People in warm climates built their dwellings of straw or grass, and the more grass the tighter the thatch, and the cooler was this shelter. On this same principle, men on the plains built heavily sodded roofs; Eskimos built walls and roofs of snow which contains thousands of cells of entrapped air, demonstrating again the application of this age-old principle to house building. The prevention of heat loss and the control of sound is a subject that is assuming constantly-increasing importance in the minds of people who plan to build. To-day freedom from uneven temperatures, excessive fuel costs and unnecessary noise is an absolute essential in the well-designed and well-constructed building. (From 'Heat Insulation for Houses.')

Everywhere one hears more and more about insulation. More and more are people convinced that insulated attics cut fuel bills from 20 to 30 per cent., at the same time making homes more comfortable in all seasons. Most houses in the United States have no insulation at all which is one reason for the extravagance of our national coal bill. 'The big insurance companies,' says one authority, 'are insisting that structures upon which they make large building loans be insulated.' (From 'Wallboards & Insulation.')

After all, a house isn't a home unless it is comfortable and it certainly isn't comfortable if you constantly have to hug the radiators or stand up to the fireplace to keep warm! Line your house with corkboard and make it a real home. Insulation is to a house what a heavy coat is to the body: it keeps the heat in. Instead of escaping through the walls and roof, your furnace heat stays inside and warms the whole house uniformly, every room and every part of the room. It lets you live all over the house, no closed-up rooms or drafty doorways. Then, too, a cork-lined house can be heated comfortably with a much smaller plant and, of course, with considerably less fuel. In summer, too, it plays its part in keeping the house comfortable, an effective barrier against the heat of the sun. Corkboard can be built into any type of dwelling. In frame construction it is nailed to the studding and rafters. Against brick, stone or hollow tile, it is put up in a backing of Portland cement mortar. (From 'Insulation of Dwellings.')

How much do you pay for *wasted* fuel each year? Careful tests by heating engineers show that from 25 to 35 per cent. of furnace heat is needlessly wasted through solid walls and roofs. This is because wood lumber, masonry and other usual wall and building materials when used alone offer too little resistance to the passage of heat and cold. Most heat beats into houses through roofs in summer, causing hot attics. Most heat leaks out in winter through roofs, causing high fuel bills. Insulation applied over or under roof rafters gives the needed protection. (From 'The Celotex Building Book.')

Insulation and Weatherstrip Booklets

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KEEP THE WEATHER OUT Ceco Weatherstrip Company	351
WALLS OF WORTH U. S. Gypsum Company	9
BUILD WARM HOUSES Samuel Cabot, Inc.	397

Whether wall and ceiling material is to be used in new work, in remodeling the breakfast room, in creating a den in the attic, in insulating the garage against cold, in fireproofing, or in any of the thousand and one ways in which wall and ceiling material is logically utilized, such material will be most wisely selected for its quality, permanency and decorative value. (From 'Walls of Worth.')

Comfort is furthered by reducing the leakage of air into the room by closing the cracks around the windows and doors. Cleanliness is assured if the cracks around your windows and doors are closed. Most of the soot and dirt found in the house is *blown* in, not carried in. There is economy in your fuel bill by reducing the amount of cold air around your windows and doors, which must be heated to room temperature. Why warm the outdoors when by using weatherstrips you can stop this and reduce your coal bills? (From 'Comfort.')

Where windows and doors are not weatherstripped, there you will find the coldest spots in any building. A wind makes conditions worse. Engineering tests show conclusively that an ordinary window 5 ft. 2 in. high by 2 ft. 8 in. wide, will leak 24 cubic feet of cold or dust-laden air per minute when wind is moving at the rate of $7\frac{1}{2}$ miles per hour! No matter how well your house is constructed, wood or steel windows and doors cannot be made weather-proof and still remain movable without the aid of good weatherstrips.

Without weatherstrips there is a hole approximately 4 inches square in every window. When windows and doors are put in, it is of course necessary to leave a clearance between them and the frame in which they fit. Under the most favorable conditions the total of this opening in the ordinary double-hung window will measure 1 to 12 inches, equal to a 4 inch hole smashed in the window. These 'holes' are a constant source of heat-leakage.

Ask yourself these questions.

Is my coal bill (or wood or oil) as small as it might be?

Is the house, or any other building, as snug and weather-tight as it can be?

Is the temperature of our rooms even, all over the house and all over each room?

Is the germ-laden dust kept outside the house?

Is the work of taking care of the furnace requiring the least effort and attention?

Is the house-cleaning task, sweeping and dusting, as light as it can possibly be?

Are we protected from the drifting in of snow and beating in of rain?

Do outside noises seem far away and are they deadened instead of deafening?

Are my windows held firmly and all rattling eliminated?

Do they slide up and down smoothly and easily at will?

If your windows and doors are without weatherstrips then your answer to every one of the above questions will be NO! (From 'Ceco Metal Weatherstrips.')

A LIFETIME ROOF

BEAUTY AT LOW COST

Through the discovery of the Leadclad process, you can now have a roof unequalled for beauty and durability at a low first cost. A heavy, rust-resisting jacket of lead is applied on a copper-steel base, and formed into beautiful Spanish Tile, Shingles, standing or flat seam Roofing, Gutters, Downspouts, and other accessories. Fire and lightning proof, non-breakable, proof against corrosion, heat and cold. Furnished painted red, green, or in natural lead (unpainted) which weathers to a slate gray.

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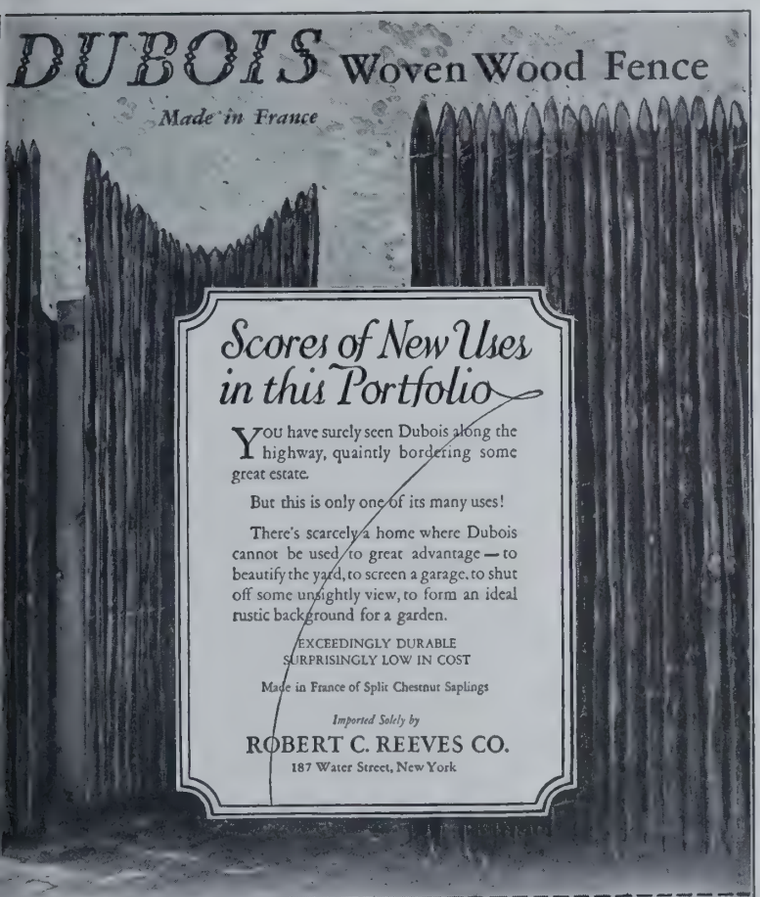
Made in France



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Eliminate the Twice-A-Year Screening Problems!

—ROLSCREENS are all metal construction
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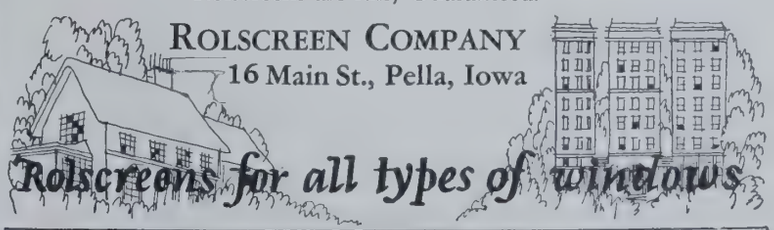

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Armstrong Cork & Insulation Co. 83
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Indiana Limestone Co. 111
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The Medal Brick & Tile Co. 112
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California White & Sugar Pine Mfrs. 117
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DURABLE DOUGLAS FIR
West Coast Lumber Extension Bureau 219
VITREOUS MARBLE FOR WALLS
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BEAUTIFUL WOODWORK AND HOW TO HAVE IT
Arkansas Soft Pine Bureau 140
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Western Pine Mfrs. Assn. 16
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The Common Brick Mfrs. Assn. 306
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Kolb Bldg. Co., Inc. 321
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National Lumberman's Asso. 386
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Batchelder-Wilson Co. 362
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Johns-Manville Inc. 14
COPPER STEEL ROOFING TIN
American Sheet & Tin Plate Co. 20
THE CONSTRUCTION OF THATCH ROOFS
Weatherbest Stained Shingle Co. 84
MAGIC TOUCH OF PRESTON SHINGLES
Keystone Roofing Co. 105
WHAT COLOR FOR THE ROOF?
The Richardson Co. 142
SHINGLE STAIN
Samuel Cabot, Inc. 160
TUDOR STONE FLAGGING & ROOFS
Rising & Nelson Slate Co. 168
HOW TO USE VALSPAR ENAMELS
Valentine & Co. 177
THATCH SLATE ROOFS
John D. Emack Co. 280
ROOF FACTS WORTH KNOWING
The Ruberoid Co. 340
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Mohawk Asbestos Slate Co., Inc. 325
THE ROOF
Ludowici-Celadon Co. 318
HOMES YOU REMEMBER
E. I. DuPont de Nemours Co. 345
THE DECORATIVE ENAMEL
The Sherwin-Williams Co. 346
THROUGH OTHER PEOPLE'S EYES
Devoe & Raynolds Co., Inc. 347
HOME SWEET HOME
The Edham Co. 37?
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Pratt & Lambert 374
SLATE ROOFS, FLOORS AND WALKS
National Slate Assn. 376
METAL SPANISH TILE AND SHINGLES
The Edwards Mfg. Co. 388
HOW TO KEEP YOUR HOUSE YOUNG
Valentine & Company 401
DEFYING AGE AND TIME
Wheeling Metal Mfg. Co. 407

Hardware and Fences

WOVEN WOOD FENCING
Robert C. Reeves Co. 102
FENCES FOR PROTECTION & BEAUTY
Page Fence & Wire Products Assn. 141
FORGED IRON HARDWARE
McKinney Mfg. Co. 154
SILHOUETTE WEATHERVANES
Arthur Todhunter 151
HOME FENCES
American Fence Construction Co. 236
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Anchor Post Iron Works 237
IRON & WIRE FENCES
The Stewart Iron Works Co. 371
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American Brass Co. 217
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The Kohler Co. 104
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C. F. Church Mfg. Co. 31
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Speakman Co. 98
RUNNING WATER
Flint & Walling Co. 116
BEAUTIFUL BATHROOMS
Standard Sanitary Mfg. Co. 138
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American Metal Products Co. 187
ON THE TRAIL OF BYERS' PIPE
A. M. Byers Co. 196
WEATHERSTRIPS
The D. W. Bosley Co. 335
INDIVIDUAL WATER SYSTEMS
Milwaukee Air Power Pump Co. 304
BATHROOMS OF DUROCK
Thomas Maddock's Sons Co. 147
THE NEW VOGUE IN AWNINGS
Andrew Swanfeldt 149
FRESH WATER
National Utilities Corp. 317
FENCES FOR EVERY PURPOSE
Brook Iron Works, Inc. 349
A GUIDE TO INTERIOR TREATMENTS
The Bostwick Steel Lath Co. 249
IDEAL SCREENS FOR CASEMENT WINDOWS
Rolscreen Co. 352
KEEP THE WEATHER OUT
Ceco Weatherstrip Co. 351
THE WEST WIND VENTILATOR
Western Blower Co. 373
COMFORT
Monarch Metal Products Company 215
KEEPING OUT DUST AND RAIN
Chamberlin Metal Weather Strips 167

Heat and Cold

HELPFUL HINTS ON CHOOSING HEATERS 28
The Thatcher Co.
WHICH HEAT & WHY?
Richardson & Boynton Co. 159
HEATING SATISFACTION
The H. B. Smith Co. 162
WARM AIR HEATING
Kelsey Heating Co. 171
EDUCATING THE BASEMENT
The Home Incinerator Co. 250
BRICK FIREPLACES
Colonial Fireplace Co. 119
OPERATING THE HOME HEATING PLANT
Minneapolis Heat Regulator Co. 135
ADVENTURES IN COMFORT
May Oil Burner Corp. 182
MANTELPIECES & FIREPLACE FITTINGS
Edwin A. Jackson & Bro., Inc. 183
FIREPLACES OF TRUE VIRGINIA BRICK
Old Virginia Brick Co. 387
OIL HEATING
Williams Oil-O-Matic Heating Corp. 185
COMFORT HEAT
Burnham Boiler Corp. 281
OIL HEAT FOR HOMES
The American Nokol Co. 287
MANTELS OF CRETAN STONE
Wm. H. Jackson Co. 190
FITTINGS FOR YOUR FIREPLACE
S. M. Howes Co. 209
HOT WATER SERVICE
Humphrey Co. 210
HEALTH AND COMFORT WITH WARM AIR
National Warm Air Heat & Vent. Assn. 214
HOT WATER SERVICE FOR THE HOME—
Riverside Boiler Works, Inc. 218
THE WELL MANAGED HOME
Pittsburgh Water Heater Co. 251
THE SERVANT IN THE CELLAR
Caloroil Burner Corp. 268
THE RANGE WOMEN WANT
Armstrong Mfg. Co. 295
A PERFECT OIL BURNER
The Silent Glow Oil Burner Co. 300
OIL BURNER REVOLUTIONIZED HOME HEAT
The Combustion Fuel Oil Burner Co. 305
BUYING A HEATING SYSTEM
Spencer Heater Co. 316
ELECTRIC REFRIGERATION (FRIGIDAIRE)
Delco Light Co. 41
KELVINATOR & KELVINATED FOODS
Kelvinator Corporation 38
ELECTRIC REFRIGERATORS
General Electric Co. 332
WHAT EVERY HOUSEWIFE SHOULD KNOW
Copeland Sales Corp. 327
HEAT INSULATION FOR HOMES
Flax-Li-Num Insulating Co. 286
ELECTRICAL REFRIGERATION
General Refrigeration Co. 354
TEMPERATURE & ITS RELATION TO HEALTH
Taylor Instrument Co. 355
WHERE HEAT ECONOMY BEGINS
Monarch Metal Products Co. 215
AUTOMATIC ELECTRIC RANGES
The Wm. Campbell Co. 361
SOLID PORCELAIN REFRIGERATORS
Jewett Refrigerator Co. 365
THE NEW COMFORT
Socony Burner Corp. 366
SUCCESSOR TO THE RADIATOR
The Trane Co. 369
THE MASTER FURNACE MAN
Electrol Inc. 378
COMFORT & AUTOMATIC OIL HEATERS
The Nu-Way Corp. 398
FIREPLACE CONSTRUCTION
The H. W. Covert Company 235
THE ELECTRIC FURNACE MAN
The Domestic Stoker Co. 408

Radiators

BRASS RADIATORS
Rome Brass Radiator Corp. 392
A MODERN HOUSEWARMING
U. S. Radiator Corp. 172
RADIATOR FURNITURE
Schleicher Inc. 37
RADIATOR SHIELDS
Sodemann Heat & Power Co. 124
INVISIBLE RADIATORS
The Herman Nelson Corp. 211
RADIATOR CUPBOARDS
Home Radiator Cabinet Co. 212
RADIATOR SCREENS & REGISTERS
Tuttle & Bailey 227
RADIATOR ENCLOSURES
W. H. Johnson & Son Co. 256
RADIATORS, ENCLOSURES AND SHIELDS
Mullins Body Corp. 384
JA-NAR RADIATOR COVERS
The Fulton-Sylphon Co. 255
THE MODERN MODE
The Hart & Cooley Mfg. Company 414

Kitchens

GARBAGE INCINERATORS
Kerner Incinerator Co. 39
HOW TO PLAN THE NEW STYLE KITCHEN
Standard Gas Equipment Corp. 184
KITCHEN MAID STANDARD UNITS
Wasmuth-Endicott Co. 87
COME INTO THE KITCHEN
G. I. Sellers & Sons Co. 197
WALL FIXTURES
Masterbilt Wall Fixture Co. 188
LAUNDRY CHARTS
Electric Household Utilities Corp. 93
KITCHEN AND PANTRY EQUIPMENT
Coppes Bros. & Zook 382
THE DINOFOLD TABLE
Nichols & Cox Lumber Company, Inc. 403

Interior Decoration

YOUR HOME & THE INTERIOR DECORATOR
F. Schumacher & Co. 44
HOME FURNISHING
Elgin A. Simonds Co. 47
THE ADVENTURE OF HOUSE FURNISHING
S. Karpen & Bros. 66
OLD HICKORY
Old Hickory Furniture Co. 390
FINISHED TO ORDER FURNITURE
Wm. Leavens Co. 134
THE WINDSOR BEAUTIFUL
W. F. Whitney Co. Inc. 272
CARE & RESTORATION OF FURNITURE
Arthur S. Vernay, Inc. 331
EARLY AMERICAN FURNITURE
L. & I. J. Stickley, Inc. 333
INSIDE THE DOOR
Imperial Furniture Co. 320
THE LURE OF FURNITURE
Hampton Shops 323
CORRECT CARE OF HOME FURNISHINGS
Peck & Hills Furn., Co. 207
TABLES
St. John Table Co. 120
CUSTOM MADE FURNITURE
Stickley Brothers Company 396
EARLY AMERICAN REPRODUCTION
C. R. Hood Studio 409
COLOR CLOCKS
William L. Gilbert Clock Company 413

Floors and Rugs

COLOR ENCHANTMENT IN HARD MAPLE FLOORS
Maple Flooring Mfs. Assn. 3
OAK FLOORS
Wm. Ritter Lumber Co. 125
PROPER TREATMENT FOR FLOORS
S. C. Johnson & Son 54
ABOUT RUGS
James M. Shoemaker Co. Inc. 73
LINOLEUM FLOORS
Congoleum-Nairn, Inc. 79
RUG HARMONY SERVICE WITH COLOR PRINTS
Mohawk Rug Dept. W. & J. Sloane 150
OAK FLOORING—LAYING & CARE
Long Bell Lumber Co. 296
THE PROPER CARE OF RUGS & CARPETS
Clinton Carpet Co. 156
RUG STYLES FOR THE MODERN HOME
C. H. Masland & Sons, Inc. 206
BEAUTIFUL FLOORS THE ELECTRIC WAY
Finnell System, Inc. 307
THE VOGUE OF PLAIN, WIDE CARPETS
C. W. Poulson & Sons Carpet Co. Inc. 343

Fabrics, Wall-papers, Windows

THE IMPORTANCE OF COLOR IN CURTAINS
Orinoka Mills 75
WALL COVERING (SANITAS)
Standard Textile Products Co. 78
WHAT MAKES A HOUSE A HOME
Wallpaper Guild of America 81
THE SIMPLE ART OF WALL DECORATION
Baeck Wallpaper Co. 89
BEAUTY THAT ENDURES
L. C. Chase & Co. 101
DECORATORS WINDOW CURTAINS
McGibbon & Co. 242
THE WINDOWS IN YOUR HOME
E. I. Du Pont de Nemours Co. 254
NEW OUTLOOKS FOR EVERY HOME
The Scranton Lace Co. 271
DAMASK FOR DIGNITY
Wm. Liddell & Co. 309
MAKING THE WINDOWS BEAUTIFY YOUR HOME
The Chas. W. Breneman Co. 312
STEEL CASEMENTS
J. S. Thorn & Co. 344
CASEMENT WINDOWS
Critall Casement Window Co. 252
THE WINDOW ARTISTIC
International Casement Co. 23
THE HOME BUILDER'S ENCYCLOPEDIA
Truscon Steel Co. 157
FABRICS OF LASTING BEAUTY
Lesher, Whitman & Company, Inc. 405

Silver, China, Glass

USEFUL GIFTS BY THE MASTER CRAFTSMAN
The Gorham Co. 80
ETIQUETTE, ENTERTAINING & GOOD SENSE
International Silver Co. 198
THE CORRECTLY SET TABLE
Wm. A. Rogers Co., Ltd. 199
CORRECT SERVICE
Oneida Community, Co. Ltd. 200
PATTERNS IN SILVER TABLE WARE
Reed & Barton 244
WEDGWOOD
Josiah Wedgwood & Sons, Inc. 243
THE LITTLE BOOK ABOUT GLASSWARE
The Fostoria Glass Co. 133
WHAT TO DO AND HOW TO DO IT
Pittsburgh Plate Glass Co. 192
GIFTS OF GLASSWARE
A. H. Heisey & Co. 324
OLD COLONY PEWTER
Old Colony Pewter Makers 406
THE ELEGEANCE COLLECTION
The Watson Company 402

Miscellaneous

GLASS GARDENS
Lord & Burnham Co. 282
GREENHOUSES OF DISTINCTION
Hitchings & Co. 283
WHEN YOUR TREES NEED THE TREE SURGEON
The Davey Tree Expert Co. 191
NEW CARD TABLES
Lyon Metallic Mfg. Co. 391
DISHWASHING & DRYING
Walker Dishwasher Corp. 301
INSECT PESTS INDOORS & OUT
Antrol Laboratories, Inc. 336
GREENHOUSES AND CONSERVATORIES
King Construction Co. 337
TREE TALK
F. A. Bartlett Tree Expert Co. 319
CORRECT PROTECTION AGAINST FIRE
American-La France & Foamite Corp. 350
HOW TO MAKE THINGS AT HOME
Fireside Industries, Inc. 379
GASOLINE AND OIL GARAGE EQUIPMENT
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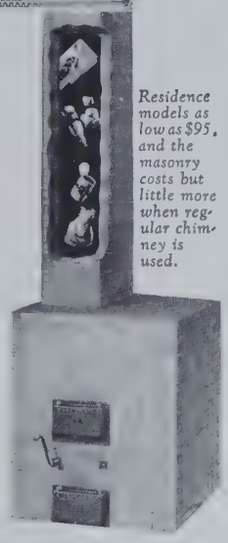

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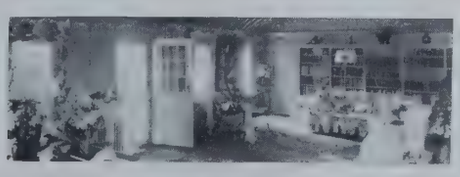

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FOR ROOFS AND SIDE-WALLS

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The Romance of Wood

Continued from page 516

hills, back into the swamps, battling with the elements until they became, eons ago, swamp trees. And there they have taken their stand, many of them, holding at bay time itself and producing such wood that to build of tidewater cypress is to build but once and for all time. Free from splitting, checking or warping, unaffected by storm or heat, with unusual nail-holding power, cypress is preëminently fitted for home-building inside and out. In this story of the woods this especial fitness of different trees for certain uses is one of the most interesting chapters. Some woods, as we have shown, are very clearly adapted for cabinet work, others to be used where structural strength and durability are needed, and still others, like the cypress, are fitted for building purposes where lasting qualities are so very important.

The story of cypress carries us back to the first Spanish settlements in the New World, for these early houses were generally made of it. In old New Orleans there were but few of the houses which were not made of cypress, houses that have stood the wear and tear of the centuries. Even watermains were made of this wood, these mains keeping sound, though buried in the damp ground for over a hundred years! When the Acadians fled from Nova Scotia over two hundred years ago to settle in Louisiana they built their new homes 'of timber hewn from the Cypress tree,' the Red Cypress of our story and of our Southlands. Not only in the homes of the South, however, in those far-off days was cypress valued. The shingles of beloved Mt. Vernon were made of it, while many an old New England house built as long ago as 1640 with roof of cypress, was still staunch and strong at the beginning of this century. Cypress shingles were easily made by hand which was another point in their favor in those days of man-power, but their outstanding quality was their durability, a quality that meant much in those days when a man's home was built to endure, built for his children and his children's children!

The logging of Cypress trees to-day is a story all by itself, a thrilling epic of danger and hardship that is unrealized by the home-maker as he gazes at the paneling of his rooms or the shingles of his roof. Growing majestically as they do in their dank, swampy abodes towering often 140 feet in the air, the cutting of these large trees, frequently standing in deep water, is probably as difficult a bit of lumbering as there

(*continued on page 555*)

Cypress being non-resinous takes to enamel in friendly fashion producing a satiny surface that stands the test of the years

The Romance of Wood

Continued from page 554

and the life of the cypress lumberman ıe of danger, toil and privation.

When these 'brethren of the ancient ood' are finally brought to the mill, it frequently found that some of the der trees have become afflicted with ıat peculiar disease known as 'pecky' disease that does not affect in the very ightest the decay-resisting qualities the wood but that does give a honey-ombed effect, so that a plank has all he appearance of extreme age. Oddly hough this makes it a most unusual ood for interior trim and in the trophy om of Henry Ford's beautiful home, ecky cypress' lends an air of mellow, ge-old beauty. 'Pecky cypress' doors old all the dignity and loveliness of me-worn doors of English cathedrals, hile beamed ceilings of it lend to any om a sense of stateliness and age. As ıdeed they should, for, although the uilding may be of these modern times, ıis wood comes from trees that are the emnants of their tribe that were here ousands of years before Columbus iscovered America.

When the logs are finally made into he wide boards of the lumber world, here is a beauty about any red cypress hat renders it especially desirable for aneling and trim in rooms of distinc-ion. Its coloring is rich to an unusual egree, varying from the lightest tones f red to a deep purplish shade, a varia-ion of coloring that seems to hold un-old stories of climatic conditions of torms and sunlight through the ages. hen there is a fineness and straight-ess of grain and a delicate beauty of igure that seem to make shadows of ight and shade play up and down its urface. As if these qualities were not ufficient to make it particularly suit-ble for the finest woodwork, it is also ion-resinous. Furthermore, the wide labs of lumber that these trees yield s a particularly desirable feature in hese days when a wide board is some-thing to be sought for and treasured. Red cypress paneling with its delicate tracery of design turns a mere wall into a decorative feature. Such panels can be painted or stained, the wood becoming under the stain ofttimes more beautiful than the wood the stain seeks to simulate. But its real loveliness and worth are shown when the natural wood is merely varnished and waxed so that its variations of grain are allowed free play.

One of the most unusual finishes given to any wood is that known as 'sugi,' a finish that is practical only on cypress and which is an adaptation of the well-known Japanese 'driftwood' effect. Sugi finished cypress is secured by burning, wire-brushing and waxing the wood until it takes on odd swirls and colorings. Used as paneling, or for beams and interior finish, it lends an interesting note of both richness and beauty; but cypress has many other uses beside panels that beautify the interior of the house.

It is put to almost every use that wood knows in house-building—doors, door and window frames, ceilings, wainscoting, mantels, grilles, shutters; everywhere that a durable, beautiful wood may be employed. It is at home, too, in the kitchen where it refuses to be affected in any way by dampness or heat. And then it passes out-of-doors to make age-resisting shingles and siding and arbors and everlasting greenhouses that neither warp nor rot.

In the Southland in the olden days, cypress was occasionally made into furniture, crude to be sure, but holding such possibilities that these old beds and chairs but point the way for some craftsman who, wiser than his fellows, will put his tools at work on this wood to make furniture—beautiful, enduring and unusual, adding another and final chapter to the story of this wood, a story of home-making service to mankind that is as old as the story of civilization.

Your Garden on the Pacific Coast

Continued from page 541

manure touch them. The surface of the beds may be mulched with old well-rotted manure.

The beautiful winter Iris stylosa (or cretensis) will still be blooming and the beds must be kept cultivated and watered in the absence of rain, and also protected from snails which destroy the blossoms. If too thick, they may be thinned out after blooming, and the foliage cut back before replanting. Plant Watsonias now, both the pink and the white.

SEEDS TO SOW. Sow in the open ground, Snapdragons, Calendulas (Marigolds), Calliopsis, Centaureas, early blooming Cosmos, Larkspur, Nasturtiums, the Poppies, California Poppies and other native wild flowers, Mignonette, Sweet-peas and Hollyhocks. These last may be propagated from new shoots coming up from the stalk and this method insures any desired color, as the seeds vary greatly. Sow in boxes: Violas, Verbenas, Asters, Phlox drummondi, Salpiglossis, etc.

ROSES. Look after the Roses, which are about to rouse from their dormant state and become active. If not in good condition, it is well to take them up and examine them, pruning the roots if necessary, and replanting in freshly spaded soil. Rose cuttings will be very successful now, as the dormant wood will root well and produce early blossoms.

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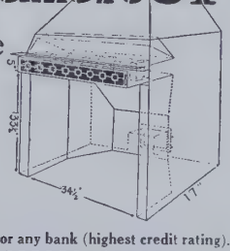

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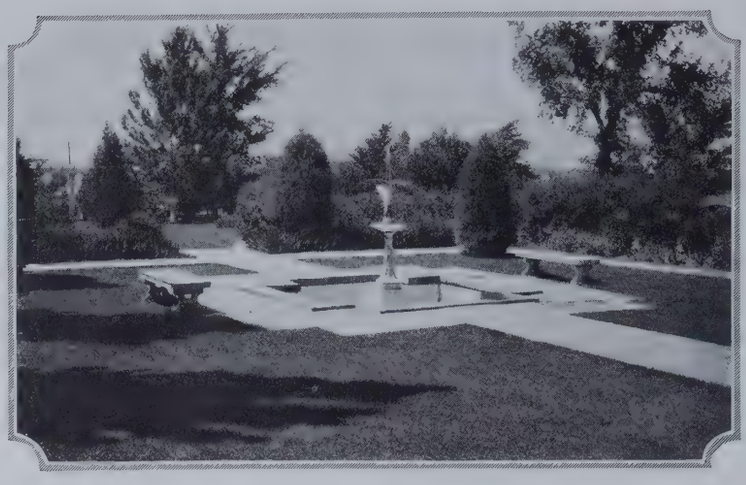

Proportion between the pool, walks, seats, and grass plots, etc., is quite obviously a very important part of the pleasing design of the Marsh garden at Denver

Garden Proportions

Continued from page 524

grass plot which is in this proportion, no matter what the angle of view.

The Optical Square, which is about two per cent. less in height than in width, is more pleasing to the human eye than the perfect square. This is perhaps due to the power of the vertical lines bounding it as compared to the horizontal lines of top and bottom. The square is less often met in garden and home grounds than the oblong.

The oval, the triangle, in fact practically every geometric figure, has some relationship between breadth and length which has the most pleasing appearance. And when we come to the irregular lines and surfaces of the informal type of landscape——! There is a *real problem* in proportion.

Often the designer has to work with a piece of ground which does not have good proportions. Here comes in the use of the knowledge of good proportion. For it is possible to take a piece of ground not in good proportion and so cut it up that there will be good proportion in the pool which shortens it, good proportion in the pergola that takes up another part of the area, good relationships between length and breadth of bordering walks and flower beds until the garden becomes a grouping of elements all in good proportion within themselves and with relation to each other. Such planning is a genuine test of a landscape architect's ability to handle proportion in design.

Proportion does not stop with grass panels and flower plots. It, like color, lines, mass, bulk, enters into all parts of the garden. The length of a long seat in relation to its height may make it look squatty. If it is too long, then there must be some vertical lines to divide it into sections having good proportion. The apertures between enframing tree trunks, the height of pillar in pergola compared to its thickness, the relationship of length in the pergola openings between pillars to the height, the spacing between spikely little Pine trees must all be in proportions that are pleasing. Nothing jars more than squat or lanky objects. They do not give a sense of fitness such as will be derived from garden elements which are in good proportion. Problems of proportion will be found in practically every basic section of a landscape scheme. This makes

(*continued on page 557*)

In the W. L. Petriken garden, Denver, the central grass panel is narrowed by bordering beds, grass edges and brick walks, all to get pleasing relation between its length and breadth

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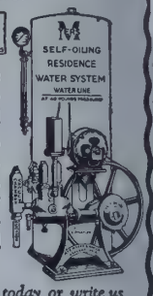

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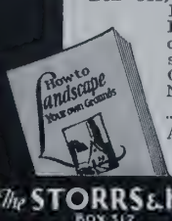

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Glass! The Gardener's Magic Box

Continued from page 522

time. It is a trifle early—March is really the time for actual seed sowing but it is well to get the material together now.

The compost of soil mentioned above passed through a ½-inch sieve will make an ideal seed bed. In making up your soil composition, don't be guided too much by the mathematical quantities for it is the physical makeup of the soil that really counts. The objective is such a texture that when a handful of the mixture is squeezed together the particles will separate at a slight touch. They must not bind.

The pots, pans, or boxes to be used must be clean. Wash them, scrub them, if necessary. Never use a dirty pot nor a wet one.

For the drainage for your seed flats have an inch or even two inches of broken pots at the bottom. So many amateurs actually achieve failure by overlooking this essential matter of drainage; so be forewarned now! If you are sowing very fine seeds, the soil just mentioned had better be surfaced with some of the same mixture passed through a ¼-inch sieve. Water the boxes or pans *before* sowing, using a fine rose on the watering can. And if boiling water can be used for this, so much the better. Actually, boiling water—it is a first class sterilizer. This done, and the seed sown, pressing down lightly into the soil, or lightly covered, and the flat covered with a pane of glass, no further attention in watering will usually be needed until the young plants appear.

What to sow? Well, the list is a long one and most of the catalogues will serve as accurate guides. It will include Begonias, Dahlias, Vincas, Lobelias, Abutilons, Balsams, Cannas, etc., etc., all of which can be used this month.

I prefer transplanting the seedlings to boxes or flats in preference to using small pots because the small pots present difficulties in keeping them properly watered. They dry out too quickly as the warm spring days arrive. Time enough when the seedlings have become real individuals to put them into respectable pots.

The bugs we have always with us and their presence is sure to be noticed in these late winter days under glass. The price of victory is eternal vigilance; spraying, poisoning, and fumigating in very bad cases. But don't feel unduly alarmed. There are hosts of available remedies offered by enterprising manufacturers that make prevention or remedy really quite easy: Melrosine, O. K. Spray, Semesan, Uspulun, Bug Juice are familiar enough names. You can make your choice of that which seems to fit your particular needs. And remember that nobody gets an onslaught of all the terrors at one and the same time.

Garden Proportions

Continued from page 556

it positively an elementary consideration in designing.

I have suggested some rules regarding the square and the oblong. They have been evolved through ages of use and deductions based on examples of that use. The two outstanding figures of this class are the Golden Section and the Optical Square.

Now, if you are doing any planning or if you are trying to think along the lines of appreciation of design, forget rules. There is but one simple test of the handling of the element of proportion in any design.

Does it look well?

If it looks well, if it is not too squat, too lanky, then it is good proportion. If it gives a sense of being unrestful, misshapen, too broad or too long, then it is not in good proportion. And there can be no argument for it. Proportion is just as elemental as line design, just as basic as proper disposition of mass. If it is done well it is good; if not, it is bad. The ability to handle it successfully is one of the attributes of a good designer, whether he be a high-priced professional or an amateur enthusiast.

There is no desire to lead the reader into the field of proportion, or of any design element for that matter, and forthwith to try to make him or her a qualified landscape designer through the medium of these tabloid articles on landscape design. Four, five, or six years of university training in a specialized field and some years of experience cannot be thus easily transmitted. Rather, it is the desire of the author to point out wherein lies good design; to hold up an element of design and say, 'Here is a part of this picture which makes it or ruins it. Here is a part of the basic fibre from which this pleasing landscape is fabricated.' Beyond this point lies a vast field of study, experience, thoughtful consideration.

In presenting, briefly, some of the elements of design in a sketchy, a necessarily fragmentary way, it is inevitable that we should be led to this consideration of proportion in garden design. It is basic, a part of design, of primary importance, and a test of good taste in planning. Study the gardens you love for the good proportion found there. Probe the landscape schemes that are not pleasing to see if proportions are askew. They are likely to be so.

After all, proportion is good arrangement in the relationship of lines, mass, open space, surfaces. It is a large part of design.

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SHOP WINDOWS OF MAYFAIR

By Shirley Paine

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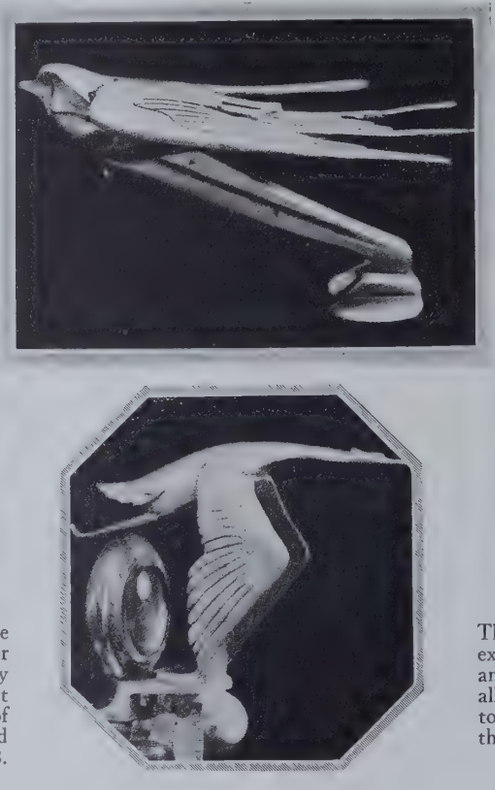

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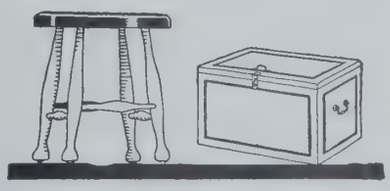
WHAT JANET GRAY SAW AT LEWIS & CONGER

BREAKFAST in our house is a hurried function (to put it mildly). So I'm keen about anything that shortens the preparation time. And the Grapefruit Corer does. It cuts down through the center and with one motion scoops the core right out. Saves my time and saves work. $2.50

THE Hachinette is one of those hard-working small tools I really couldn't do without. It's a sleek little bowl of smooth hard wood, with a keen chopper. I use it for chopping up relishes, seasonings, garnishes and small things like that. $1.50



VERY bright and cheerful looking is my new Bathstool. It has a brilliant blue enameled top. The rest of it is enameled white. It's 15" high and exceptionally sturdy. $7.50. Lewis & Conger also have them in white with black tops. But I chose the blue and white because it matched my bathroom.

WHILE I was in Lewis & Conger the salesman showed me a new Refrigerator—for the Nursery. It certainly was good looking—white enameled wood striped with blue, with shiny brass handles and hinges. It had cork board insulation and a galvanized steel lining—just like the finest grown-up refrigerators. The removable ice compartment holds 10 lbs. There was plenty of room for bottles—and even a shelf for other things. $24.50

LEWIS & CONGER
45th St. and 6th Ave., New York

The articles described here by Janet Gray may be purchased by mail. Free delivery within 100 miles of New York City.

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.....Hachinette 1.50
.....Bathstool 7.50
.....Nursery Refrigerator 24.50

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City..... State.....
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Early American Reproductions

This *Tavern Table* is an exact copy of one probably made between 200 and 250 years ago, we recently uncovered in the attic of an old New England Homestead.
The *Maple* legs are beautifully turned; and with the stretchers, form a base that is in the best possible proportion for the large *pine* top with its exceptionally fine overhang. The finish is of the mellow tones of age. The size, 21″ x 34″, by 22½″ high, makes this table convenient for a side or end table, or for tea. The price, freight prepaid, is $48.00.

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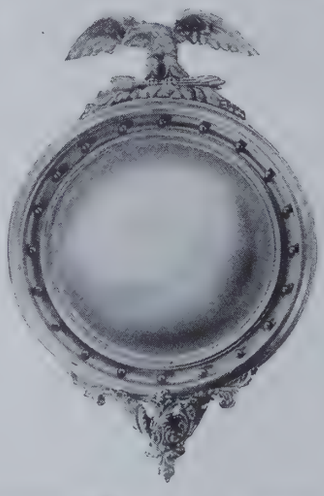
A new hand-forged candle holder with simple and graceful lines that strikes an entirely original note in decoration. It is quite large and comes from the anvil of a blacksmith in the North Carolina mountains who has caught a touch of Old-World charm into his metal; 24″ long and 7½″ high in center, the price is but $10, free delivery east of the Mississippi



Here is the only place in America where you can get the finest of 18″ diameter glass girondole convex mirrors in a stunning carved gilt frame for $105! A beautiful Empire touch for any home. The exact duplicate made by the same firm is being sold by a New York shop for $425, and I have never seen it for less than $225. Delivered free 100 miles of New York

The Franklin stove comes in a size to fit every purse and attaches to any fireplace, or chimney with a flue hole; poor drafts draw better; finishes off the Colonial room; burns coal or wood. In a wide fireplace merely omit the hearth-plate; it takes up small space. The claw feet do not appear. Cast iron stove, No. 17, $30; brass andirons, $14; coal grate, $4; iron blower $3; black spark guard $4. Other sizes, write Shirley Paine. This size 17″ by 27¾″ high overall. Free delivery 100 miles of New York

This hand-quilted comforter is padded with finest lamb's wool. The striking ship design is especially in order for any Early American room, and for summer or winter cottages. You can find almost any color imaginable, and prices are more than interesting. In lustrous tussah cover, single bed, $25; double, $32.50. In heavy Japan silk, $30 and $37.50. Exquisite Darbrook satin, $45 and $55. Darbrook taffeta, $52.50 and $65. Lengths 84″, and for each additional 6″ add $1.50 for tussah and $2.50 for the rest. Free delivery 100 miles of New York

Direct to you from Normandy—quaint beechwood peasant chairs with carved backs and rush seats, $22.50; $29.50 for the armchair. Add a $2.50 crating charge and Shirley Paine can have them shipped anywhere. Do not confuse these with the average crude and poorly made "peasant" furniture so often found. They are quaint. sturdy, and delightful.
Unusually fine construction

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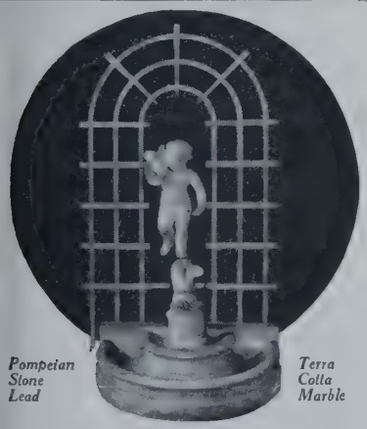

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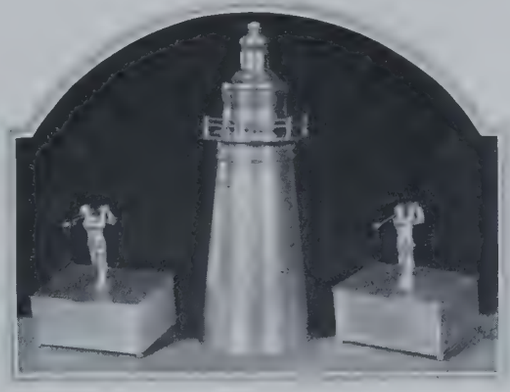
Shopping Service



Club prizes! A real man's trio to end the worries of the Committee. Lighthouse shaker, heavily triple-silver plated, holds 2 quarts, 14½" high overall and 9½" to the "rail." $38 complete. Cigarette boxes are 5" long, 4" wide, 2½" deep, 6½" high to the golfer's head, and have four ball feet, $15 each. All items have dull brushed platinum finish and do not tarnish. Delivered 100 miles

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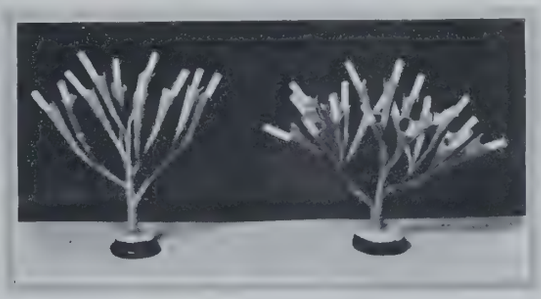
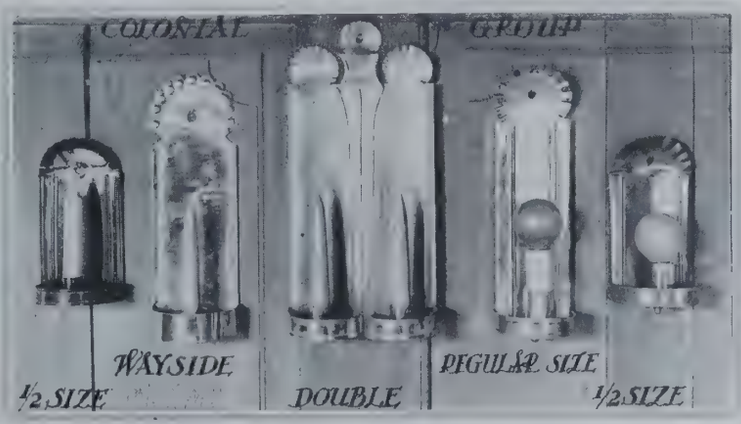


Something new under the sun at last! Here you have the very latest idea to help the perplexed hostess avoid unoriginal bridge prizes. This cigarette tree cleverly invites the guest to help himself without exploring the depths of many boxes. The colors are bright, with contrasting bases and branches—coral, red, blue, jade, tortoise-shell, black, green. Twenty cigarette size, $6; ten, $4



A leading Industrial Arts School in Boston is responsible for these satisfying light fixtures for Colonial rooms. Apprentices who are being trained turn out these fine hand-wrought units to help pay expenses. They come in tin, copper, and pewter; prices given are for heavy tin construction, and I have arranged to purchase them direct for all readers of this magazine. From left to right $1.50, $3.50, $4.50; electrified, $4. and $5.50 Buyers not only get faithful reproductions, but help a good cause

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Here's the dream of a world-famous chef cleverly boxed for your own kitchen experts. How often one gazes in a pastry shop window and wonders: "How do they make the cakes look so tempting?" This is the answer—a confectioner's syringe for icings, nozzles galore, which will write, decorate, and sculpture sugary marvels to delight the eye and whet the appetite. Complete with special book of directions, assorted colors, mixing board and pan, spatula, etc., $6.50, free delivery 100 miles of New York

The light gray and black squares of this marbleized linoleum floor make the exquisitely laid table and painted chairs stand out in pleasant relief. (Courtesy Armstrong Linoleum Co.)

Desirable Floors for the Dining Room

Continued from page 511

fabric so that in spite of the wear which it will receive, its colors do not dim, nor its design become obscure. Either in plain colors, in small or large, plain or striated, marbleized blocks, or as handcraft tile, this floor is ready to meet every demand made on it for beauty and serviceability. All the beauty of a marble floor, all the mellow loveliness of tile has been caught and held in this material that will add a note of richness to even the simplest room.

The resiliency of this flooring makes it comfortable and quiet to walk upon, affording a suggestion of subdued elegance, which is thoroughly appreciated in good interiors, whether simple or elaborate in character and where tile design is suggested by precedent and practice. Its use may be highly recommended in interior decoration schemes evolved from English, Italian, Spanish and French periods, particularly where walls in rough plaster effects or the use of rough timbers definitely call for floors in large contrasting tile effects in color and scale.

Still another flooring suitable for the present demands of residential architecture is that in which cork, so much used for the insulation of refrigerators and the walls and roofs of houses to keep out heat and cold, is one of the principal ingredients. Cork being a nonconductor, is never chilly or cold, in spite of having all the semblance of marble, and has the necessary resilience that creates a restful quiet floor so important in the comfort of a house.

In this flooring one may take full advantage of the color and design used by our predecessors, as developed in their stone and marble floors, without the disadvantages inherent in the materials with which they worked. In durability, cork tiling may be said to last as long as the house in which it is laid, without repairs or replacement and with little or no evidence of wear. It does not shrink or crack, and when

continued on page 567

Cheerfulness has been effectively emphasized in this dining-room of a Long Island country home by a simulated marble floor of black and white rubber tiling. (Stedman Products Co.)

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Built for Emil Winter, Pittsburgh, Pa.

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—the better the light the better the "children." Greenhouses grow plants because they admit nurturing light while guarding against destructive temperatures and winds.

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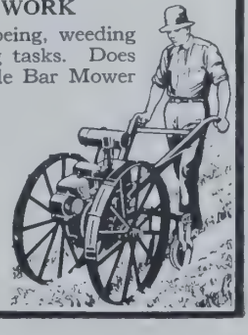

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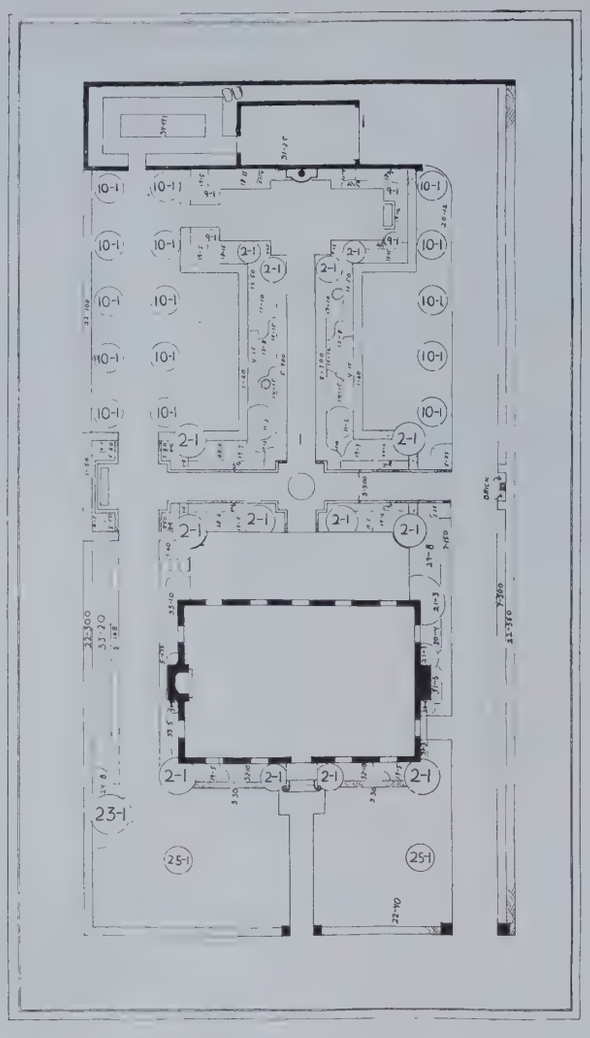

Key plan to be used with the planting list below and the general plan shown on page 507

A Little Garden in Green

PLANTING LIST AND COST ESTIMATE FOR THE GREEN GARDEN

	SCIENTIFIC NAME	COMMON NAME	QUANTITY		
1.	Buxus sempervirens	Bush Box	180 @	.50	90.00
	or Berberis thunbergi	Japanese Barberry	180 @	.10	18.00
2.	Buxus sempervirens	Specimen bush Box	14 @	10.00	140.00
	or Taxus cuspidata	Japanese Yew	14 @	5.00	70.00
3.	Buxus suffruticosa	Dwarf Box	360 @	.10	36.00
	or Buxus thunb. nana	Box Barberry			
4.	Xanthorrhiza apiifolia	Yellowroot	40 @	.25	10.00
5.	Pachysandra terminalis	Japanese Spurge	2500 @	.05	125.00
6.	Pieris floribunda	Andromeda floribunda	10 @	1.50	15.00
7.	Vinca minor	Periwinkle	500 @	.03	15.00
8.	Ajuga reptans	Bugle	100 @	.08	8.00
9.	Taxus brevifolia	Dwarf Yew	4 @	2.00	8.00
10.	Tilia cordata	Littleleaf linden	15 @	2.50	37.50
11.	Rhododendron hybrid	(pale lavender)	4 @	3.00	12.00
12.	Digitalis ambigua	Perennial Foxglove	100 @	18	18.00
13.	Aquilegia nivea	White Columbine	20 @	.25	5.00
14.	Adiantum pedatum	Maidenhair Fern	20 @	.50	10.00
15.	Cypripedium parviflorum	Yellow Lady-slipper	24 @	.50	12.00
16.	Veronica rupestris	Rock Speedwell	30 @	.10	3.00
17.	Daphne cneorum	Garland-flower	20 @	1.00	20.00
18.	Mertensia virginica	Virginia Cowslip	60 @	.18	10.80
	followed by Phlox	Miss Lingard	60 @	.10	6.00
19.	Berberis verruculosa	Warty Barberry	50 @	1.00	50.00
20.	Abelia grandiflora	Glossy Abelia	12 @	.50	6.00
21.	Taxus cuspidata	Japanese Yew	12 @	3.50	42.00
22.	Ligustrum amurense	Amoor Privet	750 @	.06½	48.75
23.	Juniperus virginiana	Red-cedar	1 @	10.00	10.00
24.	Ligustrum lucidum	Shiny-leaf Privet	8 @	2.00	16.00
	or Cotoneaster francheti		8 @	.40	3.20
25.	Ulmus americana	American Elm	2 @	5.00	10.00
26.	Elaeagnus longipes	Cherry Elaeagnus	1 @	.75	.75
27.	Viola odorata	California Violet	200 @	.04	8.00
28.	Berberis gagnepaini	Blackberry Barberry	24 @	1.00	24.00
29.	Taxus repandens	Spreading Yew	8 @	3.00	24.00
30.	Cotoneaster horizontalis	Dwarf Rockspray	4 @	.75	3.00
31.	Hedera helix	English Ivy	50 @	.08	4.00
32.	Cotoneaster microphylla	Rockspray	20 @	1.00	20.00
33.	Azalea hinodegeri	Hinodegeri Azalea	35 @	2.50	87.50
34.	Herbs in variety	(as selected)	200 @	.08	16.00

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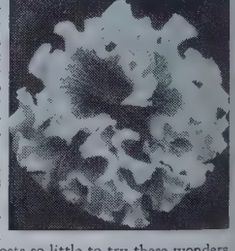

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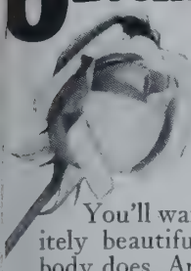

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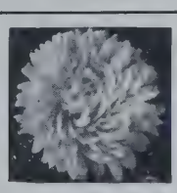

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The Flower City

Desirable Floors for the Dining Room

Continued from page 563

cemented firmly to the underfloor and in the joints with a waterproof cement will not loosen or bulge. Occasional polishing with liquid wax helps to retain the resilience and freshness of its colors, both plain and marbleized, in which many effective combinations can be used in almost unlimited variety of design.

The dining-room likewise offers opportunity for the appropriate and effective use of clay tiles. Because of its cleanly appearance a tile floor is eminently desirable in this room. The beautiful the floors of Dutch, Flemish, French and old English dining-rooms testify to this; and as tiles can be obtained in so many charming colors they afford a limitless opportunity for designs that may be utilized for the most pretentious or simplest breakfast room or dining-room. No matter what color scheme may be employed their soft, mellow tones and rich colorings always harmonize.

MAKING TILE

It is interesting to note that all regular sizes of modern tiles are based upon a geometrical retrogression from a six inch square, inherited from mediæval potters and still in use. These subdivisions may take the form of smaller squares, or be octagonal, hexagonal, or oblong in shape. Tiles are either made from natural clays or from different kinds of clays, feldspars, and flints that are obtained from domestic quarries or imported from other countries, and are selected, prepared, and mixed according to the kind of tiles to be manufactured.

These raw materials are then subjected to a variety of refining and mixing processes before they become suitable for framing or pressing into tiles. Such tiles as faïence, that vary slightly from the true geometric outlines, have the pleasing characteristic of the plastic made tiles and are highly decorative in their effect. When laid, because of this irregularity, the joints are made somewhat broader than in the average tiling, in order to reconcile their use to the same area as the machine made tile. These are especially effective as a flooring for a Spanish room where their rugged beauty, expressed in brilliant colors, contributes greatly to the effect of such an interior.

The desirability of tiles, which never wear out, and from generation to generation retain their unfading freshness, further recommends them wherever a colorful flooring is possible.

THE USE OF STONE

Where the more neutral colorings are desired, the native quality of stone flagging offers an unsurpassed decorative value. For the informal room the rough split surface is preferred, while more formal treatments call for a smooth, rubbed surface, cut in shapes and sizes to produce the most effective designs.

Hardwood flooring has likewise brought its innovations. For example, where warped and crooked floors present a problem, the ready finished oak flooring now available that may be laid and used the same day, offers a solution at a nominal cost. These may be easily installed by any good carpenter for they have been completely finished in the making and require no further scraping, filling or varnishing. The final waxing process through which the oak strips pass before leaving the factory, not only provides a top coating that is a protection in storage and transit but adds its life and lustre to the varnish, as well.

Since both dark and light floorings are obtainable in this hardwood the choice should be determined by the character of the rugs used upon them. In these the selection should be in complete accord with the general treatment of the room to consistently serve as a part of the background.

A Little Garden in Green

Continued from page 507

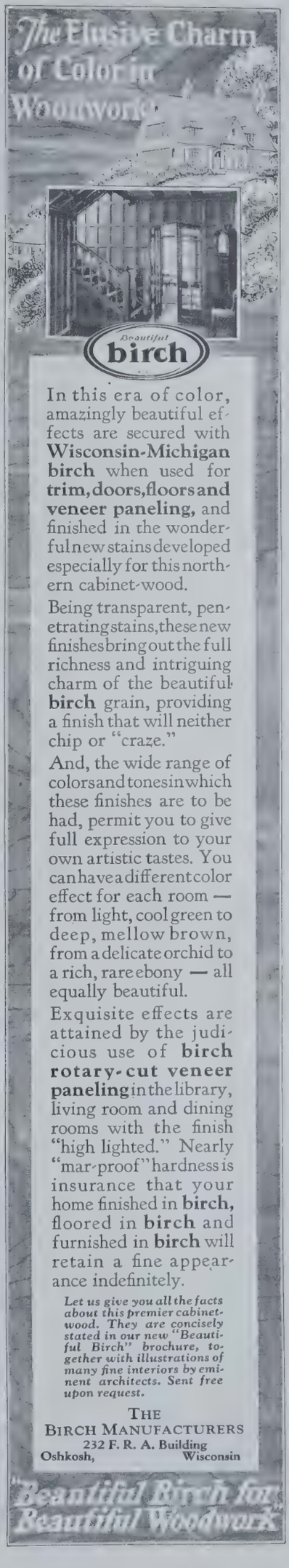
planting the accompanying plan need not cost as much as five hundred dollars unless a person wishes to make it do so. The house, of course, is simple and everything else is kept simple too. The trees that are formally planted need not be very expensive, if a kind is chosen that is cheap in the neighborhood, and other material may be chosen according to personal fancy.

The Ferns, Cypripediums, etc. can be collected in many localities; Pachysandra is now very cheap and so easily rooted that one can in a short while get a large supply from a few plants, which is also true of Ajuga reptans. Of course, in some localities Box is very expensive but in parts of Virginia, for example, it is easy to get and comparatively cheap.

The bricks in the walks would be from old city sidewalks that are constantly being removed and replaced with concrete and can almost always be had for about $6.00 per thousand. New paving bricks can be had from $25 upwards per thousand delivered, but if this is too expensive use brick edges set in cement and sand clay walks that would be kept smoothly.

The rear wall separating the service from the garden might be a hedge if conditions did not allow of a wall but in the long run the wall is cheaper on account of maintenance.

The upkeep would be minimum; the the grass is simple to mow, the shrubs are in masses and would need practically no cultivation after the first year and the same is true of the flower garden. (See page 564 for key plan and planting list.)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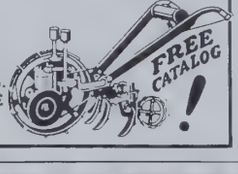

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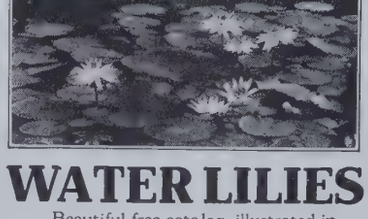

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Your House and Its Grounds

Continued from page 518

and the 'style of Le Notre' in landscape architecture might never have been known. Not until we show a greater interest in the home than was shown in the past, will we have a home architecture that is better. The improbability of this occurring, however, is not a serious situation, for the years gone have left us styles of building both beautiful and practical. Our civil laws are based on an ancient Roman code, altered in detail to be sure, to suit our present needs, but not departing from the old fundamentals of justice. And so it should be in architecture. We can see in the arts of painting and sculpture, more than in any other field, the extremes of absurdity to which the craze for the so called 'modern expression' may go. We can do no better than build along the old lines so long as our materials are the same and our requirements similar.

Architecture of the best periods of the past has always appealed strongly to architects of ability and clients of culture. They perceive or feel the sincerity of purpose and the naturalness of growth which is subtly expressed in all good work. History and tradition add a distinct charm. A find old tree thrills us with a beauty endowed by age. And so an old house that has looked long on life holds us with a subtle fascination, and its lines express a durability and beauty that is lacking in the box-like structures put up to-day.

A knowledge and an appreciation of historical styles and periods gives us an insight into the background and tradition which lend to a certain style of building a characteristic distinction, and also makes us more aware of the purpose and skill of the true craftsman. Limitations of space that go with a magazine article forbid detailed analyses of each architectural style. We therefore limit our attention to the four general types most commonly adapted to our needs.

Most popular of all, probably, is our early American style of architecture, practically all forms of which are commonly known under the general term 'Colonial.' It possesses variations enough to satisfy many tastes, and to permit its successful application to many different sites, for it developed in a vast region presenting almost every sort of climatic and topographical condition, as well as offering considerable variety in building materials. Not only did these influences give to different localities a distinctly characteristic type of home, but customs of construction which the colonists brought from across the sea with them added their note. And these factors were again modified by time.

In Massachusetts, for example, the first houses were extremely simple and crude, in fact just one room and a chimney, and without ornamentation. But as the years pass, with attendant prosperity, we find more shapely structures, with carefully executed ornamental details, on the cornice, over the windows, and, most conspicuously, around the entrance. Refinement of detail continued until there was little resemblance to the severely simple beginnings; but always the growth was by a logical step based on an earlier form.

Throughout this style, from the most unpretentious to the very elaborate expressions, there is directness, restraint, and dignity, often indeed extreme formality. Details were taken from Greek and Roman precedent, or copied exactly from the original, indicating the appreciation and study of classical culture. If you enjoy simplicity or incline to formality, and if you are an admirer of the classic in art, or are a lover of old Boxwood and quaint stately furniture, then the spirit of the Colonial style in house and grounds will provide sympathetic surroundings. If you choose this architecture remember that it is much more than white paint and apple green shutters with pine tree cuts.

This style might be considered for another reason than a strong liking for American tradition, and the sort of life so sincerely reflected in its art. From a practical point of view there is, in many excellent expressions of the Colonial, an opportunity for economy of construction. Naturally under the primitive conditions of life in the early settlements, buildings were evolved which were extremely simple and straightforward, avoiding forms which are difficult to

(*continued on page 569*)

Your House and Its Grounds

Continued from page 568

erect, and excessive or elaborate ornament. Too, the least expensive satisfactory building material, wood, was generally used throughout the house. The popularity of this type of architecture has brought about the manufacture of a large number of suitable standard or 'stock' sizes in materials, and in units, such as doors, windows, mantels and lesser ornamental details. Because these can be turned out by machinery in quantity, and therefore at a minimum cost, their use makes the cost of construction much less than when it is necessary to cut lumber and make doors, windows, etc., to unusual dimensions or details to conform to special patterns.

For the person who likes the picturesque in line and who enjoys diversity in texture, the type of home found in rural England offers unlimited opportunity. In no other style of architecture is there so much variety. The plan in most cases departs from the simple rectangular one so typical of the Colonial house, and features wings and breaks. To the irregularity which this creates in the mass of the building, a further pleasing departure from symmetry may be given by varying roof heights. Although a simple plan and outline are possible, it is more difficult to express in them as adequately the feeling of the style. In most cases a number of different materials are used in the construction, and in various ways. Sometimes the walls are entirely brick, or stone, or even just wood, yet more frequently we find two or all three of these combined, and often with slate and stucco in addition. Striking contrasts in color as well as texture are possible, especially in the use of dark half timber, with white stucco or brick.

Somewhat like the English in its picturesqueness and charm, but by far less known and appreciated, is the French type of small country house. Here is, however, more formality, a dignity of line seemingly borrowed from the great chateaux, and, that undefinable quality we feel in all things French. The most striking characteristic probably is the roof, which is usually large and steep. Dormers are therefore a natural and attractive development.

The most exotic type of architecture commonly seen is the Italian. In the very warm sections of our country, such as Florida and southern California, it appears quite at home, but in the New England landscape it strikes a rather discordant note. The flat walls of one color, often presenting large spaces without windows or ornament, call for the silhouette of twisted tree trunks, the bush foliage of rampant vines, or the vivid tints of tropical blooms. Not only is it difficult to provide this setting in the North, even for a few months, but if we do succeed, there is the added problem of harmonizing it with the quiet countryside. Near the sea, however, we may find sympathetic sites: rugged rocks, trees, and the colorful expanse of water.

A New Way of Building With Stone

Continued from page 525

It is his contention that a cellar to-day serves no useful purpose that cannot be better served by additional construction above ground, and at a lower cost. The first floor, thus placed immediately above the ground, is neither cold nor damp, due to the applied knowledge of waterproofing and insulating methods denied our forebears, to whom a cellar was sheer necessity.

The utilization of all the space under the roof develops a room in which the ceiling is the underside of the roof, and follows it right up to the ridge, as is so popular nowadays; for example, in the story-and-a-half living room wing in Spanish and English houses. The added headroom so obtained makes it entirely practical to keep the walls themselves quite low, 5 ft. or 5 ft. 6 in. at the eaves, with a consequent reduction of wall cost and to the very decided improvement of the lines of the structure which now stays close to the ground.

However, it is the method of building the exterior walls that principally interests us. Not that the principle is new with Flagg, for it was only by a somewhat similar method that Rome in her prime was able to dot her possessions with massive structures that reflected her dignity and power, but credit for its practical application to house construction certainly is his. Where the Romans built up the interior and exterior faces of a wall as a sort of brick or ashlar veneer and concrete form combined, and filled the center of the wall with a crude concrete, Flagg builds his forms of lumber, and places his stone and his concrete as he goes along.

The forms used are blood-brothers to the forms used for ordinary reinforced concrete construction, but the form for the back of the wall is the only tight form, that for the front of the wall consisting of the necessary uprights or braces with the boarding widely spaced and lightly nailed, making the cost less.

Field stone, of course, is used for the walls, or stone from a weathered old fence or wall, if available. After the concrete footings have been levelled off and the form work set up, the first course of stone is started. Stones are selected having one face approximately flat, and put in position with the flat face against the form for the face of the wall. It is here that the biggest departure occurs from conventional methods of laying up stonework. Instead of having a mason to spread a mortar bed for each stone with his trowel, and instead of fitting the stones together one by one, the stones are simply placed in the wall against the forms by laborers and backed up with concrete. As fast as a stone is placed in position a couple of shovels full of concrete in the proper place hold it in position, and as each course or tier of stone is placed, the wall is levelled up with a backing of concrete, thus making a solid concrete wall faced with field stone.

After the forms are taken down the stone work is cleaned of whatever concrete has run through to the face of the wall between the stones, the joints pointed up, and there you are!

Needless to say, the full beauty and economy of a house of this sort are not likely to be attained the first time this construction is tried by an inexperienced designer. This type of house is probably the forerunner of a new American domestic architecture, and its technique is still in the process of evolution.

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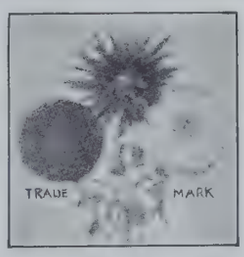

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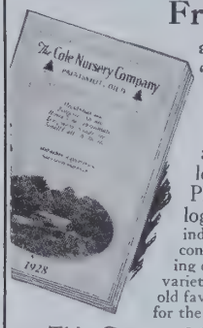

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The finished bird bath—attractive in design, and planted at the base with Alyssum, English Ivy, and Iris

A Home-Made Bird Bath and Pool

ELLEN JEFFREY

THE bird bath was made in the cellar when snow was covering the garden outside. It was not such a monumental undertaking in actual performance as it might seem from looking at the finished product, and at all events the result was worth the effort. Anyone with a little energy can do the same.

The first step was to get a large, flat board. In the center of this, a tall bottle was set up and around it sifted sand was firmly packed, the mound shaped until it looked like a large chopping bowl upside down. A template of thin wood was then made as per sketch. The 'pin' of this was inserted in the neck of the bottle and the template rotated until the sand was perfectly shaped as a mold for the bowl. Over this sand-mold a thin covering of concrete was poured. This was made in the proportions of 1 part cement, 3 of sifted sand, mixed with water to a modelling consistency. A layer of this one-quarter inch deep was poured over the sand, the template being rotated to make the surface smooth and even. This hardened in 24 hours, when the entire surface was given a heavy coating of melted paraffin applied with a brush.

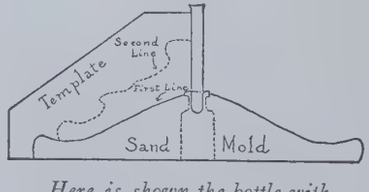
Now the template was cut down to the dotted line as shown, this marking the thickness of the finished bowl. Concrete was mixed of 1 part cement to 2 parts of sifted sand with just enough water to make it mold easily. This was poured over the mold, the template rotated to give it the desired shape, the bottle making an opening 2 inches in diameter in the center. (When the concrete is partially dried, a design may be cut or pressed into it.)

While this bowl was hardening, a piece of 4 inch unglazed drain tile was placed on a board about 20 inches in diameter. (A barrel head makes a convenient size and shape.) The tile was wrapped with baling wire (any wire mesh would do). This ground-work was then plastered with concrete, a little being used at a time, beginning at the bottom of the tile. This work goes rather slowly but is most interesting as it is really a form of modelling.

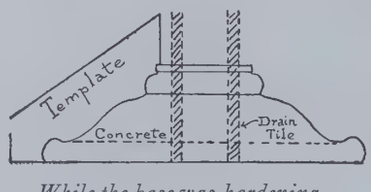
The base was then modelled on the board around the tile and a second pattern (see sketch) was cut to aid in shaping this base. As the concrete hardened, more was added until the center post was 5 inches in diameter. The bowl was then turned over and the sand mold chipped out, the paraffin making this an easy matter. This was then placed on the post, a piece of iron pipe put through the hole in the center and running down into the post. This was all filled with concrete, the inside of the bowl being made smooth and even. And there it was—a beautiful bit of garden furniture. Its exact dimensions are: height of post, 24 inches; width of bowl, 24 inches; total height 30 inches.

Our Waterlily pool is 3 ft. deep, 2 ft. wide and 4 ft. long. To make it, an oval hole was dug 3½ ft. deep, 5 ft. long and 3 ft. wide, a rough, bottomless wooden mold being built in the cellar to fit it, allowing a 6 inch space all around between the mold and the earth wall. The outside surface of the mold (which would be next to the concrete) was covered with old oilcloth to make a smooth surface. A one inch drain pipe 1 foot

(*continued on page 572*)

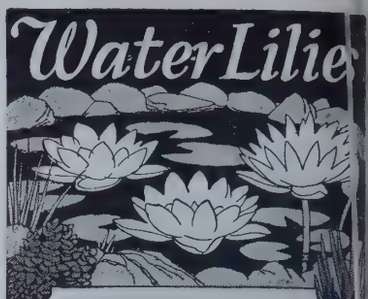


Here is shown the bottle with the pin of the template inserted. The sand mold is designated by the solid line, the dotted line showing the thickness of the finished base



While the base was hardening a drain tile was inserted as a center post, the tile wrapped with wire to hold the concrete added to make this post 5 inches in diameter

Water Lilies



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Old house at Mammoth Springs, Ark., of logs, that was the first house built in the town. Built of native material over sixty years ago it still stands secure

What Materials Shall I Buy?

ARTHUR F. McCARTY

EVERY home builder encounters this problem. Sometimes there is no choice, and lumber is the only answer, but often enough there is some latitude, respecting such parts as porch piers, chimneys, foundations and the like, and the necessity of selecting among brick, stuccoed tile, and stone. Sometimes one can choose between several materials for the entire building.

There is one point of this problem that has not been discussed very much, if at all, and therein lies a guide so sure that error is not possible, leaving questions of price to one side for the moment. Nature does not err in the assembling of the various parts of a landscape; if stones are present, they belong with the picture; if there are many trees, they fit the scene; and so on. Insofar as fitness to the site is concerned, if one chooses the materials of the country, he is sure to have a home that belongs there.

One often encounters specimens of the type of construction more familiar in pioneer days. As our pioneer forefathers settled the land they built homes for themselves, using, necessarily, the materials at hand, whether logs, stone, rough-sawed boards or the sod layers of the plains. As we speed by such a homestead to-day we think little of it, and it is given little more than an idle glance, but it is not likely that any reader will recall an impression of incongruity or out-of-placeness; whether conscious or unconscious, the impression will be one of charm. A log house where there is timber, a stone house where there is stone, a sod shanty where there is nothing but sod for a building material—these all fit their sites.

There is another quality about a structure made of the materials of the country: it has endurance and is lasting. Here, again, nature does not err. Stone would last as well, perhaps, in one place as in another; but a building of layers of sod if set up in an eastern state where there is much rainfall would soon disintegrate, whereas on the plains of the West such a house is as permanent as any. Again, cut green logs where they grow and transport them 600 miles westward to those same plains and build of them, and in a few years as like as not they will have crumbled.

An interesting old house at Mammoth Springs, Ark., illustrates both propositions. The building is of logs, and the board leaning against the chimney bears a printed card to inform the observer that this house is 60 years old, that it was the first house built in the town, that it is now fully modern and is used as an annex to the Culp Hotel. Every part of the building is as firm and solid as when first erected. In that region of woods and hills, this old log house is a perfect gem, with its whitewashed walls and chimney. Everywhere throughout the Ozark region of southern

(*continued on page 572*)

The principle of using the material at hand fits equally with a more pretentious home. This house at Little Rock, Ark., has the charm that comes from texture and color of native stone

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What Materials Shall I Buy?

Continued from page 571

Missouri and northern Arkansas one sees the familiar old log cabin, constructed many years ago but still doing service as a home for human beings, and occasionally there is such a house of very recent building.

The builders of the two stone bungalows show an equal regard for the fitness of things. The materials were gathered upon the sites—actually from areas of an acre or less in each case. One cannot help regretting the use of concrete for the foundations and the artificial effect produced and wishing the rough stone work had extended to the grade line, but with loose boulders lying about wherever the eye rests, the wise choice of materials aside from the foundations is apparent to the most casual observer.

PLANT THE NATIVE SHRUBS

Happily, using the materials at hand fits as well with the plans of a mansion as with those for a cottage. The large home illustrated is in Little Rock, Ark. It is in small grounds but there is a charm about it, the charm that comes from texture and color of native stone set with careful carelessness into the walls. The planting has not matured about the new residence, and here, thirdly, nature does not err. Plant about the house built of the materials of the region the shrubs and trees and flowers that grow naturally there and there is no chance of mistake; all are part and parcel of one climatic and soil condition and they naturally belong together in the closest association.

EFFECT OF COLOR

The camera does not portray color, hence it is impossible to present the beauty of Dogwood, Redbud and Alder the background being the gray, weatherbeaten log walls of a cabin set against a green mountain; or the intrigue of a white pine cottage painted white and set between two Apple trees, the whole located in New England where the White Pine grows; or the mosses extending upward three feet from the ground on an old stone chimney in the shadow of Cumberland Gap. Anyone would be lost in the well ordered environs of a city, out of place, lonely, sad; but where they are they seem to sing a song of beauty and joy. All belong there.

Such literal choice as has been described is not possible everywhere, or considerations of price involved in the cost of laying stone may prevent the use of desired materials. But almost anywhere one can give the home a touch of the countryside. A fence, retaining wall or porch piers made of native stone will do it. If these are simply out of the question, at least let the planting be of the sort that belongs to the picture you hope your place will present to the eye of the beholder. When we follow nature, we do not need many books on building or landscaping. Nature does not err in choice of material.

A Home-Made Bird Bath and Pool

Continued from page 570

long was driven into the bottom of the pool, the open end projecting several inches above the bottom. This was plugged with a large cork so that the pool may be drained at any time. Concrete was then poured into the space between the mold and the earth walls until level with the ground. As the concrete was packed in, it was forced out over the bottom of the pool where it was carefully smoothed off. This was then left to harden for several days; then the mold was lifted out, the top of the walls rounded off and smoothed over with fresh concrete.

It was now ready for the Waterlilies, 3 plants being ample to fill the pool. The soil was prepared exactly as directed in the pamphlet accompanying the Waterlilies, allowing one foot of earth made of rich garden loam and manure, the top being liberally covered with sand. When the roots were planted in this, the pool was filled until there was 2 feet of water over them. It did not seem as though those frail, spidery-looking plants would even grow, not to mention producing blooms, but their leaves have filled the pool, their exquisite white and pink flowers rocking gently in the summer winds. Our bird bath and pool are joys to own!

Building for Fire Safety

R. W. BRADBURY

THE thought of a house immune against fire is inevitably in the mind of any owner, and it goes without saying that we should all greatly prefer a house of that kind to any other. In spite of this, we as a nation continue to build houses of types easily burned, because of the impression, no longer true, that any other construction would be impossibly expensive. With to-day's understanding of the conditions relating to fire, however, and the development of materials and methods for withstanding it, we are now in a position to build houses that are fire-safe at costs but little above those of ordinary construction. Thus it is a matter of course that this greater knowledge will work a decided reduction in our absurdly high losses of life and property through fire.

The problems of fire-safe construction become less difficult with an understanding of the facts and principles involved: that more than 90 per cent. of residence fires start within the house and that most of them originate in the cellar; that by far the greatest single cause is heaters and cooking stoves and their pipes and chimneys; that fire safety depends not alone on avoiding conditions that will favor the start of a fire, but such that, should a fire start, it will be prevented from spreading.

There is much misuse of the word fireproof in connection with house construction, and this is now recognized as correct when not only the entire structure is made of unburnable materials, but the contents as well. This, in view of wood furniture, of draperies, floor coverings and hangings, of paper and other combustible things that we use, is a practical impossibility. The better term is fire-resistant, and the distinction becomes clear in its application to the interior construction of the vast generality of residences.

Whatever the materials of the outer walls may be, the floor beams and floors and all other parts of the framework are almost invariably of wood, and are open to destruction by fire. Wood can be made unburnable only by processes of impregnation which are still expensive; but it can be made resistant to fire by coverings that will protect it from intense heat and prevent it from reaching temperatures at which it would ignite.

It is usually taken for granted that fire-resistance is more a question of material than of anything else; but as a matter of fact it depends quite as much on design, for a house of inflammable material can be so designed as to be safer than one that on appearance could go through a conflagration unharmed.

The effect of design in fire safety is strikingly shown in the very usual house plan that brings the cellar stairs directly under those to the second floor. A cellar fire would be drawn to the stairs by the draft, and thus to the under side of the upper flight. With these aflame the upper story is cut off, and there is no escape except through the windows. This house plan is largely responsible for the great loss of life in residence fires. There is greater safety in separating the two flights as widely as possible, and in locating the cellar stairs under that part of the house that would be least affected by their destruction. It is a further precaution to provide two separate stairs to the bedroom floor.

The safety of a chimney is as much a matter of design as of material and construction, and as it can be the most dangerous part of a house it should be designed with safety as the first consideration. All matters connected with the fire safety of chimneys, fireplaces, heaters and stoves are covered in detail in a code recently issued by the National Board of Fire Underwriters, New York City, and this should be in the hands of every present and prospective house owner as a matter of ordinary safety.

In all frame construction there are open spaces within the walls and floors, which, if not blocked will act as flues in drawing a fire into the inside parts. In a well-built house these will be shut off at several points with obstructions known as fire-stops, which, however, will be effective only when they are so closely fitted that air cannot pass them, for a flow of air creates a draft that carries with it heated gases and flame. Wood is satisfactory when accurately cut and fitted; but in the haste of building this is rarely accomplished. It is the less likely to be the case because fire-stops are concealed and cannot be checked and inspected. It is far safer to make fire-stops of cement or mortar that will flow into all cracks and corners.

When a fire starts the ceiling over it will become intensely heated. In the usual unfinished cellar the parts exposed will be the beams and under flooring of the floor overhead, through which the fire will rapidly eat its way. To check this the cellar should be ceiled with something that cannot burn and that will transmit heat but slowly, such as thick plaster on metal lath,or a double thickness of plaster board or of stiff asbestos board. Further, all openings in it such as those around plumbing and other pipes should be tightly closed.

It is said on excellent authority that in many parts of the country it will cost little if any more to substitute a concrete slab for the usual wood floor construction. This, joined to the masonry foundation walls, and with proper protection for the stairs, is a most practical method for preventing the spread of a cellar fire, for it interposes an absolutely unburnable barrier.

There is a growing tendency to use steel instead of wood for floor beams, special beams of pressed sheet steel being on the market in sizes and weights appropriate for residence construction. In strength and rigidity they are highly satisfactory; but being thin they will warp and buckle when exposed to heat. Thus when used over a cellar they should always be protected by a ceiling that will not only be unburnable but that will not readily transmit heat.

In the parts of a house above the cellar the construction should be such that a fire will be confined to its place of origin for enough time to organize a fight against it. This involves unburnable walls and ceiling; plaster on metal lath or plaster board. As not only a measure of fire safety but as excellent insulation it is becoming usual to fill the wall spaces with gypsum in sponge form, mineral wool, or some similar material, for a movement of the air within the wall thus being prevented, there is much less likelihood that the inside parts will become sufficiently heated to ignite.

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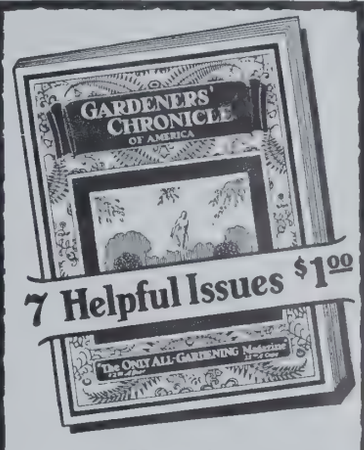

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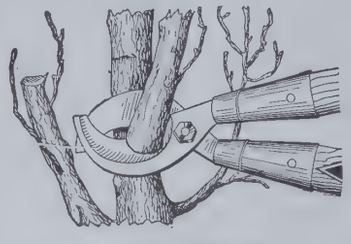

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